

*The* NEW YORK  
**CLIPPER**  
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

JULY 31, 1918

PRICE TEN CENTS



HELEN LOWELL  
MANAGEMENT CHAMBERLAIN BROWN

BACK UP THE ARMY AND NAVY!  
**BUY WAR SAVINGS STAMPS**



AMERICAN  
YMCA  
On Active Service  
WITH THE AMERICAN EXPEDITIONARY FORCE

My Darling Mother,  
I'm happy to tell you,  
thank God, that I arrived safe. We  
have just won a great big victory. I  
hope to make you proud of me.  
Captured two Hun's myself today. My  
love to all and my best love to you  
Your devoted Son  
Jack

AMERICAN  
YMCA  
On Active Service  
WITH THE AMERICAN EXPEDITIONARY FORCE

My Dear Sweetheart,  
The French are  
the finest people on earth. Gee, what a  
reception! Big news for you, kid, I was  
just made a Corporal. I hope by the  
next time I write you it shall be —  
Sergeant. Are you proud?  
Love and kisses Your own Jack

Did you ever shed Joy Tears?  
Did you ever laugh — and  
cry at the same time?  
Here is a Song that gives you as well  
as your audience **That Sensation**

**A STORY —  
A POEM —**  
with a Beautiful  
Musical Setting

# WHILE YOU'RE AWAY

By  
L. Wolfe Gilbert and  
Anatol Friedland

Isn't it a  
psychological title?  
It's on every mother's  
and sweethearts' tongue!

GILBERT  
and  
FRIEDLAND  
INC.

232 - W. 46<sup>TH</sup> St.  
NEW YORK

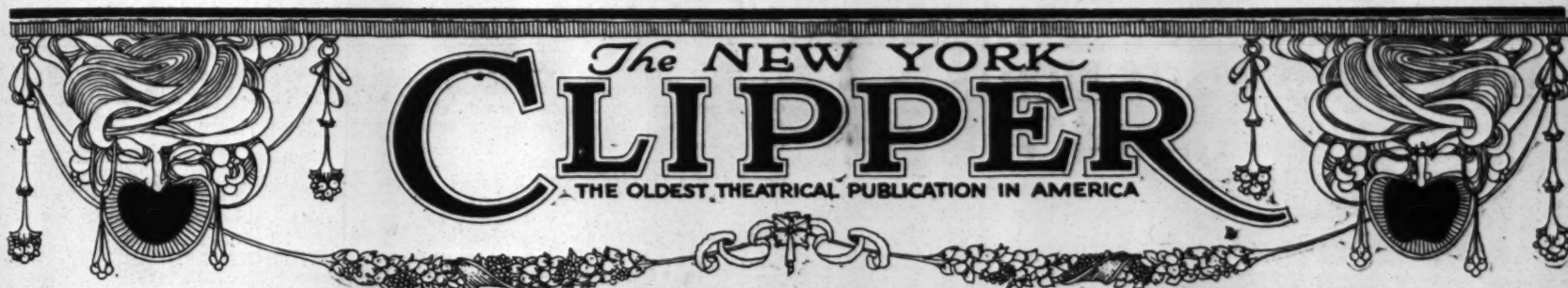
Maxwell Silver, Gen'l Mgr.

My Dear Loving Corporal  
Naturally I'm proud but  
even if you were still a private, my love  
would be just as strong. **While you're  
away** I keep playing your favorite  
record on the phonograph, "Are You From  
Heaven?" — Don't flirt with the  
French girls — **While you're away.**  
Love and kisses  
Your own Sweetheart  
Louise

LYRIC  
OF  
CHORUS

My dear Beloved Son: —  
**While you're away, while you're away**  
I'll keep the lovelight, bright  
So at night, it will light your way dear  
Just think of me, where e'er you'll be  
I'll do my share, and bear, for someday  
**While you're away**, you'll write and say  
Our work is done and I am sailing  
homeward today  
Pack up your cares in a bundle of joy  
I'll wait for you till it's over my boy  
May God bless you, **While you're away.**  
Your loving Mother





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FRANK QUEEN, 1853

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## FRANK GOULD TO BUILD THEATRE

BUYS PROPERTY IN W. 58TH ST.

A modern theatre, to cost between \$1,000,000 and \$1,500,000, will be erected by Frank Jay Gould on West Fifty-eighth street, between Seventh avenue and Broadway, as soon the war situation has clarified enough to permit the United States Government to remove restrictions placed on theatre and other extensive building operations.

This fact became known when Gould, through Clark T. Chambers, of 353 Fifth avenue, purchased last week the private stable at 216 West Fifty-eighth street, from James Hazen Hyde, of Paris. He already owned 218 to 224 West Fifty-eighth street. With his latest purchase, he now controls a plot containing 16,000 square feet.

Plans for the erection of the proposed playhouse are, as yet, anything but mature. In the absence of Mr. Gould, who is in England, it was said Monday that what plans have been evolved are only tentative and are subject to change. This much, however, was learned.

One idea is to erect a nine or ten story building, with a theatre on the ground floor and studios and offices above, with probably a roof garden and a restaurant on top. Stores will be erected either side of the entrances, of which there will be two, as well as exits, on both Fifty-seventh and Fifty-eighth streets.

The proposed theatre will face 100 feet, with a depth of 110 feet, on Fifty-eighth street, and 50 feet, with a depth of 100 feet, on Fifty-seventh street.

The theatre, which will be leased to producers, will have an extra large stage, probably thirty-five feet deep, with a forty foot opening. The theatre proper will be what is known as a three story house and will have orchestra, balcony and gallery. An orchestra pit to accommodate an augmented orchestra will be provided.

While the style of architecture has not been definitely determined, it is said that French renaissance is favored. Building materials will consist of marble and brick, limestone and terra cotta and the building will be of steel construction and entirely fireproof throughout.

### RIVIERA MAY CHANGE POLICY

It is probable that before the new season gets very far advanced the Riviera Theatre, at Broadway and Ninety-sixth street, now operated by William Fox as a vaudeville and picture house, will change its policy and play dramatic and musical attractions, the same as the Standard, and booked by the Shuberts. "Rock-a-Bye-Baby" will probably be the first offering under the new policy.

The Riviera has been operated by Mr. Fox for a number of years, and was considered a gold mine up until the time that the B. F. Keith interests opened the Riverside Theatre just next door, after which it was found there was hardly enough business in that district for two houses. The change in policy now being considered is the result.

### MAY STOP PAM LAWRENCE

D. B. Berg, the vaudeville producer, was in consultation with his attorney, Harry Saks Heckheimer, this week, as to whether or not he should stop the appearance of Pam Lawrence at the Pekin restaurant, on the ground that he held a contract for her exclusive services.

According to Berg, he has a contract with Miss Lawrence extending to 1920. Recently she was reported to have signed with Hurtig and Seamon for next season which if true, Berg states, will force him to resort to the courts to protect his interests. No legal steps have been taken, thus far, however.

### FEAR CASUALTY LISTS

Several managers along Broadway were heard to express a fear of the war casualty lists and its effect upon theatre-goers during the last week. All seemed to feel that the lists of American boys injured on the other side is going to grow larger from now on, and that the effect upon theatre patronage would be anything but healthy.

### BROKERS HAVE FOLLIES TICKETS

Despite the statements of Flo Ziegfeld that tickets for the "Follies" can not be obtained except at the box office window, brokers along Forty-second and other streets were hawking them during the past week, and stated that they had a plentiful supply. In fact, Warfield's agency, in West Forty-second street, had a man in the doorway announcing that they had the pasteboards for sale during most of the week.

### "CHECKERS" TO BE MUSICALIZED

Sam Shannon last week started the musicalization of "Checkers," the piece in which Thomas Ross achieved such a success several years ago, and expects to have it ready for presentation early in October. Arthur Lamb is preparing the lyrics and John T. Hall the music. The piece is also scheduled to receive an elaborate scenic investiture.

### ARLINGTON CLEANING UP

Ed. Arlington who, until a year ago, was in the circus business, has been cleaning up this Summer with the string of horses he is now racing over Eastern tracks. St. Isadore and several other good ones in his stable are said to have brought him in close to \$50,000 since the racing season opened.

### MACGREGOR SUES ORR

Edgar J. MacGregor has brought suit for \$500 against William P. Orr, producer of "The Kiss Burglar." MacGregor, through his attorney, Nathan Burkan, claims that Orr was to have paid him \$1,500 for his services in connection with the production, of which he only received \$1,000.

### "OH, LOOK!" GETS \$14,000

WASHINGTON, July 28.—Comstock and Gest's production of "Oh, Look," with the Dolly Sisters, played to slightly over \$14,000 on its week here, and registered one of the biggest hits seen here in some time.

### THEATRE CHANGES NAME

The Follies Theatre will hereafter be known as Miner's 149th Street. The Sunday concerts booked by Sam Bernstein at Miner's Bronx, will be transferred to this theatre.

## STAGE HANDS WANT MORE MONEY

REQUEST MGRS. TO RAISE WAGES

The stage hands' union formally requested the theatrical managers to grant a weekly salary increase of five dollars per man to traveling crews, this week. If the managers accede to the request the scale for property men and electricians on the road next season will be \$45. Under the new arrangement, traveling stage carpenters would receive \$50 weekly.

The stage hands base their request for salary increases on the contention that the cost of living next season, owing to war conditions, will be inordinately high, and they assert that it will be impossible for them to travel, unless the raises asked for are forthcoming.

Two conferences were held last week between delegates of the International Association of Theatrical Stage Employees and representatives of the United Managers' Protective Association. During the discussion that took place relative to the matter of wage increases, the stage hands' representatives, it is said, called attention to the fact that munition plants and shipyards are offering big salary inducements at the present time.

Should the managers not be able to see their way clear, to grant the five-dollar advance to carpenters, property men and electricians, the spokesmen of the I. A. T. S. E. are said to have pointed out, that it would be exceedingly difficult to obtain the men necessary to fill the crews needed for next season's productions.

The same condition obtained, concerning "grips," the stage hands' representatives are reported to have declared. Men getting \$16 a week now acting as unskilled stage hands, are daily offered \$25 and \$30 weekly in other lines of business, usually munition making and ship building.

The United Managers' Protective Association holds a contract with the stage hands' union calling for the present wage scale for a period extending up to September, 1919. This is supposedly the reason why the stage hands "requested" instead of demanded the wage increases above mentioned.

Another meeting of the managers will be held during the week, and the question of granting the requests of the union decided. At any rate, there is no likelihood that there will be a strike, or any trouble whatsoever, even if the managers make up their minds to render a decision contrary to the liking of the union. It is believed that the matter will be adjusted satisfactorily.

### WHITE WAY CHANGES OWNERS

The management of the White Way, a publication devoted to Broadway gossip, underwent a change during the last week whereby Robert Sharp and Ray Severance, under whose guidance the magazine has been published, withdrew from the management, with the intention of joining one of the branches of the United States defensive forces. Hereafter, the publication will be sponsored by a firm of printers.

### ABANDON NESBIT PLAY IDEA

An idea of Selwyn and Company to star Evelyn Nesbit on the road in "The Naughty Wife" was abandoned last week and the road rights of the piece turned over to Sam Blair.

The idea grew out of "Why Marry?" and Nat Goodwin, many persons arguing that the reason that play was a success being because people came to hear Goodwin discuss "Why Marry?" Accordingly, there were others of the Selwyn advisers who suggested that they could make a great drawing card of "The Naughty Wife" by putting it out on the road with Evelyn Nesbit in the stellar role. After deliberation, however, the idea was abandoned.

### "WHY WORRY" OPENS

WASHINGTON, July 29th.—"Why Worry" a new comedy by Montague Glass and Jules Eckert Goodman was presented at the Rejasco Theatre here, tonight. Fannie Brice was seen in the leading role, the occasion marking her initial appearance in a "straight" comedy part. The cast includes George Sidney, May Reley, the Avon Comedy Four, Vera Gordon and several others favorably known to Broadway theatre goers. The production is sponsored by Al Woods. "Why Worry" will open in about two weeks at the Harris Theatre, New York.

### MADE ACTORS PAY TAX

Charles Ahearn, who had been told by his counsel that he was exempt from paying an income tax was haled before Deputy Collector Joseph J. Cohen this week. Ahearn explained his negligence to Collector Cohen and finally paid his tax.

Solly Ward, connected with the James G. Cooper enterprises, was another tax delinquent who was haled before Cohen this week. Ward was forced to pay his tax and a penalty was imposed on him for his delinquency.

### NO SHOW TAX FOR SOLDIERS

WASHINGTON, July 29th.—The House Ways and Means Committee has tentatively decided to exempt soldiers, sailors and marines from payment of the war admission tax, that they are now subject to, the same as civilians, when attending base ball games, motion picture shows, theatres and other forms of amusement. It is believed here that Congress will not make any great change in the present amusement tax schedule.

### R. R. TAX TO REMAIN AS IT IS

WASHINGTON, July 29th.—The House Ways and Means Committee, it was learned here today, has decided to leave the transportation tax as it is. The tax rate on seats, berths, etc. will not be raised, when the next tax bill is presented, according to the general belief existing in Washington.

### SHUBERT MAN MADE INSPECTOR

Thomas W. Burnside, for the past several years with the Messrs. Shubert, has been appointed Internal Revenue Inspector. He will devote his entire attention to the matter of war tax on admissions.

### KLAUBER SETS OPENING

Adolph Klauber's production of "Helen With a High Hand" will be presented at Stamford, Conn., on August 5.

### "WHY MARRY" OPENS AUG. 19

"Why Marry?" with Nat Goodwin in the star role, will open its road tour at Denver on August 19.



## SANTA CLAUS VISITS LIGHTS EVEN THOUGH IT IS JULY

Happy Old Man Has Presents for All, While Members Grow  
Poetical and Happy Under Influence of Delayed  
Christmas Cheer

The Lights Club, five hundred strong, celebrated Christmas with a real live Santa Claus, a Christmas tree, candles and everything, as Briggs would say, at their clubhouse at Freeport, Long Island, last Wednesday night.

New Year's will be celebrated tonight, with exercises and "other things," including egg nog, in keeping with the spirit of the occasion.

Every one of the five hundred present one-half of whom were members of the gentler sex behaved just about the way they would have done had the calendar really indicated that the occasion was the twenty-fifth of December, and not sweltering, humid July, and all entered fully and heartily into the spirit of the thing. When, at a late hour, Albert von Tilzer, who, with E. A. ("Manny") Manwaring, "engineered" the affair, announced that a little tableau, called "The Spirit of Christmas," would be put on and would serve to introduce Santa Claus.

A poem, entitled "The Spirit of Christmas," by Harry Breen, was read, and attention was directed to an expansive and old-fashioned fireplace. First, groans, apparently emanating from one who was experiencing difficulty in "negotiating" the chimney downward, were heard. Suddenly, myriad small electric bulbs lighted up the recesses of the fireplace, and the form of Santa Claus, red-robed ambled out of the chimney and into full view of his audience, just as he does in "Twas the Night Before Christmas" and other legends of child lore.

A low bow by "his nob's" was the signal for another effusion from the pen of Poet Breen, this one dedicated to "Santa Claus." After this had been read and the applause subsided, Santa Claus, played by Charles Middleton, appointed Al. Von Tilzer, George Whiting, Ben Mulvey, Bert Kalm, Jim Dimond and Lew Dougherty a committee for the distribution of gifts, several score of which were handed out.

Each carried a subtle suggestion of the particular eccentricity or characteristic of the recipient and each brought hearty laughs. For instance—

Roy Cummings received a net in which to catch his falls.

Harry Fitzgerald is never in his office. He got a placard reading "Be back in 5 days" in his stocking, with the suggestion that he put it on his office door for the guidance of would-be visitors.

Henry Dixon, when talking, cannot be heard more than five miles, hence he "woke up" to find a nice new megaphone by his "trundle bed."

Doyle and Dixon got a newly painted ladder. Now they can learn a few new steps.

Marcus Loew got a string of new (toy) theatres.

Percy G. Williams received a hammer and some nails, so that he can build a new circuit.

Paul Morton is somewhat of a golf enthusiast. He now has his own (sausage) links: a half dozen of 'em.

Thomas Dugan, of Dugan and Raymond, got a new pocket book. He told some of his friends last week that rats had eaten his other one.

Thomas and Charles Fitzgerald received a letter of introduction to the Dolly Sisters.

Jim Dimond, of Dimond and Brennan, is bald. So he was given a box in which to keep his hair.

A. L. Robertson, secretary to E. F. Albee, recently joined the police reserves, and is proud of his uniform. Santa Claus presented him with a shiny police whistle, so he can blow it and let everybody know he is a policeman.

Members of the Lights feel so kindly (?) toward George Bennett Smith, keeper of

a local garage down Freeport way, that they importuned Kris Kringle to bring him a robber's mask.

Charles Middleton got a couple of Indians, so he can put on a new Western sketch.

As James J. Morton and Lew Chrystal are strangers to water, they were introduced to the acqua pura in the shape of a tumbler full.

Bert Leighton, of the Leighton Brothers has a garage, in which he spends most of his time. His fellow members thought he ought to have a day off, so they had S. Klaus take a day off the calendar and present him with it.

Frank Leighton, another of the Leighton boys, is a playful fellow, so the old saint brought him a pair of boxing gloves, with the injunction not to play so rough hereafter.

George McKay is in the automobile business now, so his friends thought a manual on how to fix a car, said to have been written by Henry Ford, was his portion.

George Barry, of Barry and Woolfolk, complains a good deal about how the club is run, according to his friends. So it didn't take St. Nick long to decide that just the proper thing for George was a complaint book, in which he can jot down the things that don't go just to suit him.

Among those present were between sixty and seventy members who are now wearing the khaki of the United States Army or the blue of the Navy. Lieutenant Roddy and all of the others who were in uniform were called to the front and the following poem, written by Bert Kalm, was read: "We said a prayer for the boys over there; The prayer will be answered, I know; But, we must not forget the boys over here; The boys getting ready to go. The world doesn't hold one-half enough gold,

Or a gift that could ever reveal  
The love that we have in our hearts for our boys

And the wonderful pride that we feel.  
We can give them something. We will,  
one and all;  
Though, no matter how great, any gift  
would be small.

Let's give them our blessing, and wish them  
God speed;

Let's give them our love and our tears;  
Get up, everybody, and let's give the boys  
A rip-roaring, rousing three cheers."

Following the distribution of gifts, dancing was indulged in. In order to insure a full attendance until the entertainment was brought to a close, someone stopped the clock at 10.30 P. M., at which hour the hands of the timepiece stood when the affair broke up.

### PATERSON WANTS SUNDAY SHOWS

PATERSON, N. J., July 29.—The question of permitting the theatres and moving picture houses in this city to open on Sunday will be taken up again with Mayor Radcliffe and the Police Commission, and an effort made to open the theatres. Agitation to this end has again been started, following action of the Federal Government in sanctioning such entertainment on Sundays within the military zones of Hoboken and Jersey City, after consideration of facts presented to it by theatre owners in those cities.

One argument in favor of Sunday shows in Paterson is that thousands of dollars are being taken out of the city every week by those who seek amusement and entertainment in Newark, Trenton, Jersey City, Hoboken, Atlantic City, Asbury Park, Long Branch and other New Jersey cities where theatres are open on Sunday. In these cities vaudeville, burlesque and moving picture houses are open on the Sabbath.

### ACTS THREATEN BOYCOTT

The situation regarding the playing of colored acts at the Lincoln Theatre, One Hundred and Thirty-fifth street and Lenox avenue, has been brought to a stage where the colored performers have threatened a boycott of that house.

The trouble has been brewing ever since the new Lincoln Theatre was built. Eugene Elmore, manager of the Lincoln at the time, claims that he left that house because the owner, Mrs. Downs, refused to employ an equal number of colored and white acts. Elmore further claims that Mrs. Downs refused to pay colored acts the salary paid them on the regular U. B. O. time. The result was that Elmore organized the Lafayette Theatre, where a colored stock company is now playing, with Sunday vaudeville. On his Sunday bill Elmore plays three colored and three white acts.

It is further claimed that Mrs. Downs places inferior colored acts on her bill, so that the white acts may far outshine them, thus arousing the resentment of the colored public against their own kind of acts. Colored acts at the Lincoln Theatre are of such an inferior type that they have been known to fall flat time and again, owing to their own mediocrity and the superiority of the white acts.

James Slater, secretary of the Colored Vaudeville Benevolent Association, said that a committee had been designated to see Mrs. Downs, but that she had refused to see them, referring them to her lawyer. This association is not a protective association, but only takes care of death and sick benefits for colored performers.

Sam Cook, of Cook and Stevens, and Tom Cross, of the Abyssinian Trio, made it plain that the colored performers were always ready to welcome the white performers to their houses, but they claimed that there should be an equal number of colored and white acts.

### HIPP. OPENS AUG. 19

The Hippodrome will re-open with its new show on Aug. 19. Music for the new production has been written by William Daly, Raymond Hubbell and Irving Berlin. All of last year's principals have been re-engaged with the addition of Bert Levy, De Wolf Hopper, The Six Brown Brothers and Arthur Aldridge. Several patriotic spectacles will be a feature of this year's show, which has been staged under the direction of R. H. Burnside and William G. Stewart.

### GOODWIN RECEIVER APPOINTED

Justice Schmuck, in the City Court last week, appointed Charles D. Donohue receiver of the property and effects of Nat C. Goodwin. The appointment was made on the application of Isaac L. Silberberg, who recently recovered judgment against Goodwin for \$1,696 in suits based upon notes given by the actor in payment for land near Hemet, Cal., where he has a ranch.

### GODSOL FREED ON BOND

WASHINGTON, D. C., July 29.—Frank J. Godsol, held here on charges made by the French government that he had profited several million dollars on the purchase of motor trucks, was released today on a writ of habeas corpus, under a \$50,000 bond. Justice Gould of the District Court freed Godsol because of technical inconsistencies in the indictment.

### WILLIAM COURTNEY IS SUED

H. Kravitz, who rents automobile trucks by the day or hour, has obtained judgment, through his attorney, Samuel Kahan, of 63 Park avenue, against William Courtney for \$118.20, said to represent rental charges for an automobile truck which Courtney is alleged to have hired from the plaintiff and used eight days, at \$15 each.

### OSCAR'S COMPANY MUST PAY

The Manhattan Life Insurance Company, through its counsel, Henry W. Kennedy, of 66 Broadway, has obtained a judgment against the Hammerstein Opera Company for \$97.35, representing costs in foreclosure proceedings taken against the Lexington Avenue Theatre some time ago.

## SCENIC ARTISTS WIN IN 14 STUDIOS

OTHERS STILL HOLD OUT

Fourteen out of twenty-three scenic studios have acceded to the demands made by the United Scenic Artists, who recently became affiliated with the American Federation of Labor, it was announced this week. The union had made several demands upon the Scenic Contractors' Association, among which, besides demands for wage increase and shortening of hours, was one requiring all men who handled scenery for the studios to be members of the union. When these demands were presented, several of the studios declared a lockout and refused to employ union men. The union decided not to strike, however, for the reason that the studios, rather than lose thousands of dollars' worth of work, would accede to their demands without further fighting.

Last Friday a meeting between representatives of the union, and the Scenic Contractors' Association, was held, at which it was expected that the matter would be definitely settled. No arrangement was made, however, and, according to Gus A. Volz, president of the artists' association, the results of the meeting were fruitless. Another meeting will be held in the near future, at which the trouble will undoubtedly be amicably settled. In the meantime, the following studios have agreed to the demands made by the union.

John Young and M. Gros, members of the contractors' organization; The Golding Studios, the Metropolitan Studios, Sackerman and Hemme, Sandquest Studios, Glazer and Batz, Aken Studios, Apeda Studios, The New York Hippodrome Studios, The Metropolitan Opera House Studios, The Shuberts, The Peters Studios, and W. McLain.

Those who are still holding out are: P. Dodd Ackerman, Gates and Morange, Lee Lash, Dodge and Castle, Unitt and Wicks, Platzer and Emmons, H. Tobert Law, Joseph Physioc, and The New York Studios, all of which are members of the contractors' organization.

### HILL AFTER HONEY BOY TITLE

Gus Hill is after the title of the Honey Boy Minstrels, which is owned by Cohan and Harris and on which he has an option. Negotiations are now pending between the parties concerned and are expected to be closed satisfactorily this week. A meeting held last Monday between Gus Hill, Al G. Field and Wm. Hodge, representing Neil O'Brien, to arrange for the division of the territory to be played by the minstrel companies of these managers so that the dates will be played two months apart and thus avoid the opposition which would arise from a conflict of bookings.

### GIVE DOUBLE BENEFIT

Several acts playing the Marine Hospital at Staten Island last Thursday received an emergency call from the Fox Hills Hospital, for U. S. Soldiers, to come over and fill in the bill there, as several turns had failed to appear. The following acts complied and played both benefits, Jack Marley, Queen and Rafferty and the Bergere Sisters.

### HITCHCOCK SETTLES DISPUTE

Because of differences which arose among the principals of "Hitchy-Koo" Raymond Hitchcock has decided that hereafter only his name will be mentioned in newspaper advertising and on billboards. It is reported that Leon Errol was one of those who protested.

### RECTOR'S REMOVE STAGE

The new revue that will be shortly seen at Rector's is now in rehearsal. The stage will be removed, and the revue presented on the dancing floor hereafter.



## THIRTY-ONE IN 1st OVERSEAS CONTINGENT

### PICK OF PROFESSION SELECTED

The first contingent of overseas entertainers at last is on its way to France to entertain the soldiers of the United States.

The initial unit, thirty strong, was called together at the Little Theatre, the headquarters of America's Over There Theatre League, recently, at which time a photographer took several flashlights of the assemblage and the performers were given final instructions as to what to do and what not to do when once they are across; were handed their passports, duly executed by the United States Government, and twenty-one pounds in English money, or \$102.06 in United States coin.

Among those in the unit that sailed "over there" are Irene Franklin and Burton Greene, George Austin Moore, Dave Lerner, Harry Adler, Will S. Cressy, Blanche Dayne, Tony Hunting and Corinne Frances, Margaret Mayo, Will Morrissey, Elizabeth Brice, Thomas J. Gray, Harry Sauvain, Inez Boland, Helene Davies, Alfred Ahlman, Hal Pierson, Inez Wilson, and Roland Young.

Upon reaching France, the members of the party will be divided into six separate and distinct units of five each, each quintette to constitute an act or playlet in itself. Six or seven-passenger touring cars will be used to convey the performers from headquarters in Paris to the Y. M. C. A. huts, where shows will be given, and back to the French capital. Only a minimum of baggage was permitted each performer.

The men were attired in natty new uniforms, not unlike those worn by officers of the United States Army and by Y. M. C. A. overseas workers, except that the coat sleeve of each bears the red triangle of the organization, with the word "Entertainment" on a bar beneath the insignia. Regulation officers' caps and tan puttees also are to be worn by the male entertainers. The women were dressed in an olive green coat, similar to an automobile duster, though of heavier material, and a plain light blue hat of sailor effect without embellishment save for the well-known red triangle of the Y. M. C. A.

A director of the Over There Theatre League League, in a short talk reminded them that American performers in general would be judged by the comportment of the contingents to go over, and adjured them to uphold the honor and dignity of the profession.

Winthrop Ames, an officer of the overseas entertainment committee, when asked for information concerning the personnel of the contingent that sailed "over there" and for other intelligence regarding their activities abroad, declined to furnish same, and virtually ordered newspapermen from in front of the Little Theatre. A performer, whose partner was one of those to go over, who was using her offices to gain information for the reporters, was told by Ames to inform the newspapermen that Ethel Barrymore was among those who would sail with the first unit.

The contingent that sailed "over there" marked the culmination of preparations that have been under way since a get-together meeting of performers in the palace Theatre last April. It has been variously reported from time to time for the last two months that the first unit would sail "within the next week or ten days."

Officers of the league complained that the greatest difficulty was encountered in obtaining passports for the overseas entertainers. In some instances, it was said Monday, as many as twenty-one signatures were necessary before the United States Government would consent to issue passports.

### START MITCHEL MEMORIAL FUND

The theatrical interests of New York City have launched a movement having for its object the raising of a fund to provide a suitable memorial in honor of the memory of the late Major John Purroy Mitchel, one-time Mayor of New York. At a well-attended meeting last week in the offices of E. F. Albee, the theatrical division of the John Purroy Mitchel Memorial Fund was formed. Marcus Loew was made chairman of the committee. Impetus was given the project by a \$500 subscription by Mr. Albee, and other Broadway managers and producers, who started the fund off with \$3,650. The original contributors and the amounts of their contributions follows:

E. F. Albee, \$500; A. Paul Keith, \$500; Marcus Loew, \$500; William Fox, \$500; Cohan and Harris, \$500; B. S. Moss, \$250; Strand Theatre, \$200; William A. Brady, \$200; Estate Henry B. Harris, \$200; Lyceum Theatre, \$100; Nicholas Schenck, \$100; Hurtig and Seamon, \$100; total, \$3,650.

Every performer and person identified with the theatrical business in New York City will be given an opportunity to subscribe to the fund. The Marcus Loew amusement enterprises will conduct a personal canvass in the several Loew houses in and around New York, with the idea of signing up every performer who appears in these houses. It is believed that the other circuits will adopt similar methods to swell the fund.

It has not been determined as yet whether to procure a separate and distinct memorial with the fund being raised by the theatrical interests, or whether it will be consolidated with that being raised for a similar purpose by the *Morning and Evening World*.

### HAMILTON CASHIER ARRESTED

Isabelle Nixon, the name given by a young woman, who has been employed as cashier of the Hamilton Theatre, a B. S. Moss house, located at One Hundred and Forty-sixth street and Broadway, was arraigned before Magistrate McQuade on Monday, on a charge of grand larceny. She was held in \$1,000 bail for the action of the Grand Jury. Thos. Rooney, manager of the theatre, accuses Miss Nixon, according to the complaint, with taking last Sunday night's receipts of the house, which amounted to \$248.21.

### HELEN LOWELL

Helen Lowell, whose picture appears on the cover of this week's issue of *THE CLIPPER*, has just completed a short season with A. H. Woods in "Come Across," a war propaganda play.

Miss Lowell's greatest success was as "Miss Mazey" in "Mrs. Wiggs of the Cabbage Patch," while other productions in which she has appeared include "Mile-a-Minute Kendall," "The Red Petticoat," "Next," "Kiss Me Quick" and others. Miss Lowell is under the management of Chamberlain Brown.

### DECRY PERSONAL PRESS AGENT

The Shuberts last week sent a request to the newspapers asking them not to print any matter regarding the doings of members of the Shubert companies unless it emanates from the Shubert offices. This request is made because a number of the younger players employed personal press agents last season and the use of the matter sent to the papers by them interfered with the routine and plans of the management in the handling of the attractions with which they were connected.

### TO CHANGE MANAGERS

R. R. Smith, Director of Liberty Theatres, was in conference this week with the heads of the Liberty Theatre booking offices. Mr. Smith said that there would be a change in the personnel of the managers of the Liberty Theatres, for he wants men who have had experience in every branch of the theatrical industry.

### A. T. WORM TAKES VACATION

A. Toxen Worm, head of the Shubert press department is away on his vacation this week. During his absence his work is being looked after by Frank Wiltach.

## U. S. AGAINST BUILDING OF THEATRES

### WILL DISCOURAGE ALL PROJECTS

The United States Government will not sanction the building of theatres during war time, according to a general ruling issued recently by the Capital Issues Committee, organized for the purpose of passing on all issues of securities, loans, etc., that might be floated for any construction work. The only theatres that will be permitted the right of construction are those within the vicinity of training camps, munition plants or shipyards. The order came as a blow to several theatrical builders, who have laid plans for the construction of theatres. One, who has been paying taxes on his property for the past several years, and who has never been able to build until recently, because of litigation, was told this week by the board that he should lay the foundation and postpone actual building until after the war.

Each application for building must be accompanied by a full explanation of the purpose, and whether the building of the theatre is necessary to the educational improvement of the community. Above all, the application must contain a statement giving explicit reasons why the proposed building cannot be postponed until after the war or why the necessity of the building is greater than the paramount need of the National Government to conserve financial resources, materials and labor of the country for the prosecution of the war. In fact, each district committee has been instructed to discourage all building to the utmost, so that even schools and hospitals, which are by far more necessary to the public than theatres, have had to erect temporary dwellings.

Several projects that have come before the committee have been declared as not compatible with the national interest, and the question has been put to theatrical managers in a way to leave them no room for further argument. The committee has plainly stated that if any one builds a theatre, except in the places above mentioned, they are directly working against the purposes of the Government and hindering the prosecution of the war.

Another attitude that has been taken on the subject is that the present traffic situation makes it impossible for any builder to obtain a priority order for the shipment of steel necessary to construction. Even if the Capital Issues Committee permitted the construction of a theatre, the Railroad Administration would not grant a priority order for the shipment of steel. The only materials that are plentiful are brick and wood, so that builders who have already begun excavation have been advised to lay their foundation and make a temporary covering, but postpone the actual construction till after the war.

The view that the board takes is expressed in the following extracts from the law and from a statement made by the Secretary of the Treasury.

It should be remembered, however, that the reasons for conserving capital for war purposes apply always, whether the amounts involved are large or small, and while it is wholly impracticable for any governmental agency to pass upon all issues of securities separately, the principles involved affect all alike. Patriotic citizens should not permit capital under their control to be wasted or used for any purpose not contributory to the prosecution of the war, no matter how small the amount, and they should be even more diligent when they must decide for themselves without the benefit of specific advice from the Government.

The Secretary of the Treasury has pointed out that: "Everybody should weigh conscientiously in his own mind whether or not it is his own comfort and convenience or the national welfare that moves him in his purpose."

### REBER COMMENDS ACTORS

J. Howard Reber, of the Entertainment Division of the War Department Commission on Training Camp Activities, has sent a personal letter to all performers who have served under his committee at the various camps. It was as follows:

"The War Department, through the Commission on Training Camp Activities, desires to express its thanks for your very kind assistance in entertaining the men in the camps through the volunteer service which you have just rendered. We are sure from your experience in the camps you fully realize the pleasure which your act has given to the men and also the extreme need for contributions such as yours. Of course you realize that the Government is furnishing these entertainments at the Liberty Theatres at a substantial expense in the operating of the theatres and other expenses, and it is only through co-operation such as yours that it is able to meet the situation."

### ARREST COP AT EXPO.

Jasper Rhodes, a negro policeman, was discharged by Magistrate Simpson, after he had been arrested by Chauncey Stillman, manager of one of the bathing pavilions at the Bronx Exposition last Sunday. Rhodes claimed that Stillman showed him prejudice because of his race, and refused to sell him a ticket, which claim the Magistrate upheld on testimony given by several of the witnesses. Stillman caused the arrest on the charge of creating a disturbance.

### RED CIRCUIT GETS NEW TAB

A new tabloid-review entitled "Broadway Review of 1918," was placed in rehearsal last week by Moreland Brown, who has charge of the staging of acts of this character for the War Department's Commission of Training Camp Activities. The turn will open on the Red Camp Circuit, in a week or so. The act will carry a company of twelve performers and a musical director.

### COURTENAY TO DO MUSIC SHOW

William Courtenay, who has, heretofore, been identified with dramatic productions, is about to make a plunge into musical comedy. Last week he was engaged by Elliott, Comstock & Gest to play the leading male role in "The Maid of the Mountains," the English musical comedy which they will produce in the fall at the Century.

### HERALD CRITICS DIE SAME DAY

Edward I. Horsman, Jr., and Gustav Kobbe, the former at one time music critic of the New York *Herald*, while the latter occupied that position until he met with a fatal accident, died last Saturday. Horsman dropped dead at his home, while Kobbe was killed by a hydroplane, which struck a small boat in which he was sailing.

### ACTOR SUES FOR LOST TEETH

Harry H. Hibbart, an actor, has filed suit against the Rockwood Chocolate Company, for damages to the amount of \$5,000. Hibbart claims this as compensation for the loss of two teeth resulting from his biting one of the bars manufactured by the company which contained a corset steel.

### SHUBERTS OPEN NEW HOUSE

BALTIMORE, July 27.—The Messrs. Shubert will open their new house, the Auditorium on September 2. Owing to their differences with Klaw and Erlanger, they will present only their own shows and those of their allies.

### CIRCUS DECISION HELD UP

WASHINGTON, D. C., July 25.—The appeal of the circuses to be granted the same exemption as the theatrical and motion picture businesses from the operation of the "work or fight" regulations has been held up by General Crowder's office.

### DOOLEYS JOIN WINTER GARDEN

Ray and Gordon, who are appearing nightly at the Century Grove, opened with "The Passing Show of 1918" at the Winter Garden last Monday night.



# VAUDEVILLE

## ORPHEUM BOOKS 35 ACTS FOR NEXT SEASON

### U. B. O. BOOKINGS STILL SLOW

Very few acts have received United routes for next season, thus far. This inactivity in eastern bookings is said to be due mainly because of certain salary increases that many acts are reported to be asking next season, on account of the recent raise in railroad rates. Most of the salary questions now pending will be decided soon it is believed.

The booking of turns for next season by the Orpheum Circuit, however, continues as briskly as ever, some thirty-five acts having been routed for the western time during the past week. The fact that a concession in western railroad fares was granted several weeks ago may possibly account for the large number of acts that have accepted contracts over the Orpheum route.

The thirty-five acts handed routes, their opening dates and booking representatives are: Carl Jörn, Orpheum, San Francisco, July 28 (John C. Peebles); Adair and Adelphi, Palace, Chicago, November 10 (Harry Weber); Brendel and Burt, Orpheum, Des Moines, August 11 (Bart McHugh); Bessie Browning, Majestic, Milwaukee, September 11 (Stoker and Bierbauer); Cameron Sisters, Orpheum, San Francisco, August 11 (Max Hart); Cervo, Orpheum, Duluth, July 28 (Max Hayes); Clark and Bergman, Orpheum, Duluth, August 11 (Harry Weber); Crawford and Broderick, Majestic, Milwaukee, December 29 (Smith and Hughes); The Crimson Cross, Orpheum, San Francisco, September 1 (agent not given); Cecil Cunningham, Orpheum, San Francisco, August 18 (M. S. Bentham); Dale and Berch, Orpheum, Duluth, August 11 (agent not given); Paul Decker and company, Majestic, Chicago, August 25 (Pat Casey); De Leon and Davis, Majestic, Chicago, October 20 (Max Hart); Mme. Doree's Celebrities, Orpheum, Des Moines, August 11 (Stoker and Bierbauer); Bert Earle and Girls, Orpheum, Omaha, August 25 (Rose and Curtis); Emerson and Baldwin, Orpheum, Des Moines, August 21 (Lew Golder); Fisher, Hawley and company, Orpheum, Duluth, August 18 (Claude and Gordon Bostock); Holmes and Wells, Orpheum, Des Moines, August 18 (Morris and Feil); Lou Holtz, Orpheum, Duluth, August 4 (Max Gordon); Caine, Morey and Moore, Majestic, Milwaukee, October 6 (Fred Brandt); Lightner Sisters and Alexander, Orpheum, St. Paul, August 18 (Eddie Keller); Leipsig, Orpheum, Des Moines, August 11 (Morris and Feil); Maria Lo, Orpheum, Los Angeles, September 29 (no agent given); Mack and Vincent, Orpheum, Winnipeg, October 27 (Harry Fitzgerald); Alla Maskova and Ballet, Orpheum, Duluth, August 11 (Paul Durand); Morris Campbell, Orpheum, Duluth, August 4 (Stoker and Bierbauer); Shaw and Campbell, Orpheum, Duluth, August 4 (Rose and Curtis); Smith and Austin, Orpheum, Des Moines, August 11 (Max Hart); Vallecita's Leopards, Orpheum, San Francisco (no agent given); Officer Vokes and Dog, Majestic, Chicago, August 18 (Pat Casey); Whipple, Houston and company, Orpheum, Des Moines, August 11 (Pete Mack); Yvette and Saranoff, Orpheum, Des Moines, August 11 (Arthur Klein); Margaret Young, Orpheum, Duluth, July 28 (Max Hart).

### REGAL AND MOORE FORM TEAM

Henry Regal, formerly of Regal and Bender, and Sim Moore, late of Moore and Gerald, will appear shortly in a new act.

### CHANGES IN BILLS

Willie Weston replaced Percy Bronson and Winnie Baldwin on the bill at Keith's Garden City Pier Theatre, Atlantic City, last Wednesday afternoon.

Whittier's "Barefoot Boy" did not open at Minneapolis on Pantages time last Monday, as originally booked. However, it is due to open next Monday, August 4.

Bailey and Austin replace Swan and Clifford on Pantages time at Minneapolis next Monday. Swan and Clifford have been booked in for August 18.

Milo, appearing at the Royal Theatre, also appeared at the Palace Theatre, starting last Monday night, for the remainder of the week, replacing "The Land Over Yonder," which was removed from the bill after the matinee.

### WEBER STARTS HONOR ROLL

In the outer offices of the Harry Weber suite in the Palace Theatre Building, is placed a framed gilt sign reading, "The Harry Weber Roll of Honor" and bearing the names of those who have gone to war and who were listed as acts and employees on his books. The list is made up of the following names: George F. O'Brien, Billie Taylor, Paul Dickey, Bobby Higgins, Dell Chain, Wallace Bradley, Herbert Marbury, James Dwyer, Thomas H. McKnight, Charles R. Frink and Dan Sigworth.

### NEW ACT READY TO OPEN

"Little, But Oh, My!" now in rehearsal, will have its initial presentation at Newburgh, N. Y., August 1. There are ten people, four principals and six choristers, in the act, among whom are James E. Rosen, Alma Plum, Ollie Oden and Joe Holland. The act was staged by James Gorman, under the personal direction of B. D. Berg.

### WHEATON AND CARROLL STAY

Wheaton and Carroll have obtained another extension of time from Elliott, Comstock and Gest and will play in vaudeville again next week, which will be their last, as Miss Wheaton is due to open with the "Oh, Boy!" production the week following. The act will appear at both the Riverside and Palace theatres next week.

### BERG GETS "KEEP MOVING"

B. D. Berg has bought "Keep Moving" from Lee Harrick, which he has reorganized and restaged, aided by James E. Gorman, of the Cohan and Harris forces. Robert Millikin has been engaged for the comedy part. Ethel Rosevear is ingenue and Donald Currie is juvenile. In addition, there will be a chorus of six girls.

### HODGDON HAS BIRTHDAY

S. K. Hodgdon, the booking manager connected with the United Booking offices for many years past, celebrated his sixty-fifth birthday last Friday. The affair was quietly celebrated at his home where he received the congratulations of all those associated with him in the booking office.

### EVA CONSIDERS ORPHEUM TIME

Eva Tanguay has been tentatively booked over the Orpheum Circuit next season by Harry Weber. It was stated at the booking office that the Tanguay route had not been confirmed or accepted, as yet.

### JOHN HOPKINS ILL

John Hopkins, the booking manager connected with the United Booking Offices, has been ill at his home for the past week with a severe attack of indigestion. A speedy recovery is looked for.

### BERG BOOKS FOUR ACTS

B. D. Berg has booked four of his productions over Pantages time. They are "Quakertown to Broadway," "An Heir for a Night," "Hoosier Girl" and "Ocean Bound."

## BOOKERS FIND SCARCITY OF SKETCHES

### SEEK TRAVESTIES WITH PLOTS

In starting to route vaudeville shows for next season's programs, managers have hit a snag in their effort to find suitable material to occupy the sketch of playlet position on bills. The booking heads had been depending on the output of the Actor's and Author's Theatre League, The Washington Square Players, The Provincetown Players and even the Greenwich Village Theatre to at least supply them with a few sketches in order to make up the deficiency created by the lack of good comedy sketches or sketches with heart interest or travesties.

But it seems more the rule, now, to offer sketches with a chorus or what is popularly known as tabloid acts with two comedians and a chorus, than to offer the straight farce kind of entertainment. And on this account managers feel that the prevailing scarcity was brought about by writers of this form of vaudeville entertainment having departed entirely from the vaudeville field to work for legitimate producers as have Edgar Allan Woolf, Aaron Hoffman and Arthur Hopkins who formerly offered travesties. Joseph Hart was the exception last season, inasmuch as he produced Helen Ware's vehicle and the act for Hobart Bosworth.

Since the vaudeville heads have declared that war playlets were an unwelcome commodity in vaudeville theatres where the public came to be relieved from the burden of war talk and scenes, novelties have been extremely scarce.

What is wanted is acts that are travesties and have a semblance of a story, in fact anything that can afford clean amusement for twenty minutes, get laughs and occupy full stage in place of the ordinary piano act or the tabloid dancing act.

### N. V. A. SUSPENDS TWO

Joe Bissett and Nat Butler were indefinitely suspended by the National Vaudeville Artists, Inc., last week. According to a statement made by a person in authority at the N. V. A. headquarters, the double suspension was the direct result of a fistic encounter indulged in by Bissett and Butler, on the stairway leading to the organization's clubrooms a few nights ago.

### FAY COURTNEY TAKES PARTNER

Fay Courtney, of the Courtney Sisters, was married Monday to Captain Jacob Isaacs, U. S. A., formerly well known in Wall Street. Following a brief honeymoon, Captain Isaacs will sail for France. Miss Courtney (Mrs. Isaacs) will return to vaudeville and fulfill her remaining engagements with her sister.

### LIGHTS BEAT PIGS BY 6 TO 5

The Lights Club baseball team defeated the Pigs' Club at Freeport, L. I., last Sunday, by the score of 6 to 5. The batteries were: For the Lights, George Whiting and Ben Mulvey; for the Pigs, Frank Kaufman and Monroe Silver. Fred Gray umpired the contest.

### BOWER'S REVUE IS READY

Fred Bower's new Song Revue opens at Proctor's 125th Street Theatre to-morrow. This is a new vaudeville production offered by Harry Weber and staged by Fred Bowers. Bowers will not be in the act.

### HAVE NEW ACT

Marie Walsh and Tom Ellis are going to offer a new skit in vaudeville from the pen of Corinne Sales, entitled "Have My Heart."

### ARTISTS ENTERTAIN SOLDIERS

Loretta McDermott, of the Century Roof, in a jazz dance, and her impression of Frisco, headlined a bill presented at the Isolation Camp at Pelham Bay last Friday evening. Moe Schenck, who is now a first-class seaman, following enlistment in the Navy, and N. T. Grandlund, publicity manager of the Loew amusement enterprises, put on and managed the show.

Others on the bill were the Dixieland Jazz Band, from Reisenweber's, Lew Cooper, with Van de Ver at the piano; Herbert Brooks, in feats of magic; Dallas, harmonica player, the Hudson Sisters, and Ti Ling Sing, Chinese violinist.

### JOAN SAWYER BUYS HOUSE

Joan Sawyer, the dancer, has purchased M. E. Baker's residence at Great Neck, Long Island. The property comprises 1½ acres, a colonial residence and a two-machine garage, and is situated at the junction of Wooley Lane and Station Drive, overlooking the waters of Manhasset Bay. Miss Sawyer already is occupying the house.

### LIEUT. BENTHAM TO SAIL

Lieut. M. S. Bentham, U. S. N. R., expects to sail for France shortly. Arthur Goldsmith, who has been connected with him for several years, will look after his vaudeville acts, while Max Hart will represent the actors whose engagements for productions were arranged by Bentham.

### JEROME AND CARSON BOOKED

Jerome and Carson, an American vaudeville team, who were booked on April 22 for a tour of London houses by Willie Edelstein, have been booked for two solid years, with only one week's lay-off, and that for a vacation.

### SEABURY HAS NEW PARTNER

Jeanette Hackett has joined William Seabury, formerly of Seabury and Shaw, in the presentation of a new dancing act, which had its first performance in Philadelphia last week. They play the Bushwick this week.

### HIPPODROME BOOKS ACT

Reynolds and Donegan will be at the New York Hippodrome during the coming season. Miss Donegan will be reunited with Maudie Mallia, as the Donegan Sisters, to produce their new bicycling and skating act.

### LONDON COMEDY TAKES TEAM

Ray Key and Betty Busch, who were booked in 1916 for a tour of England, and have been there ever since, have been placed with the Drury Lane Musical Comedy "Shanghai."

### ASHLEY AND ALLMAN SPLIT

Herbert Ashley and Jack Allman, of the comedy sketch, "The Dawn of a New Day," will dissolve partnership upon the expiration of their present contracts.

### CROTONA HAS NEW MANAGER

Morris Schlessinger, formerly manager of Fox's Crotona, is no longer associated with that firm. His position at the Crotona has been assumed by J. Levy.

### MARTY BROOKS PUTS ON ACT

"Thrills and Frills," featuring Jack Hallen, will open on Pantages time in Minneapolis August 25, under the management of Marty Brooks.

### MISS MILLERSHIP HAS NEW ACT

Florrie Millership, late of "The Girl on the Magazine," is rehearsing a new act with Charlie O'Connor. It will open shortly on U. B. O. time.

### "REVUE BOUQUET" TO OPEN

"Revue Bouquet," a fifteen-people girl act, with music, will open in Minneapolis on Pantages time August 11.



# VAUDEVILLE

## PALACE

After the pictures, Dupree and Dupree offered a neat routine of different cycling feats. The act is set in a green cyclorama drop and Miss Dupree dresses in abbreviated pink silk costume, bare legs and socks, while Dupree sheds his coat to work in shirt sleeves. A double unicycle waltz effect went over excellently and then some strong arm stunts brought much applause.

Edwin George has returned without one new gag in his act, although he now takes his juggling paraphernalia from the foot-light gutter instead of using a table. His work was not appreciated until the very finish, when some of his talk got over to good effect. His war gag is very old and his reference to English humor could be eliminated, especially since Great Britain is out ally. He was the first act on the bill to ask for applause, the other being Dooley and Sales.

"The Land Over Yonder," with Charles L. Gill and company and produced by Edward Renton, is fully reviewed under New Acts.

J. Francis Dooley and Corinne Sales occupied the fourth spot and found the going tough at the start. Miss Sales was nicely clad in a new gown and Dooley had some new business with a straw hat, upon which Miss Sales did some "phony" expostorating later in the act.

They open with a good song and then go into a set routine of chatter, in which Miss Sales employs several foreign accents. The gag at this point about the nose could be eliminated. A novelty song came next and then some cross fire chatter was indulged in with good results. An English number was next offered, but did not go over any too well. At the finish Miss Sales invited the audience to applaud by starting what is known as the "Colonial" clap. It started, but quickly stopped. They then made a short speech, announcing that Marguerita Sylva was next.

Mme. Sylva offered an entertaining specialty, which is fully reviewed under New Acts.

After intermission, Leo Beers strolled on without employing his usual whistling introduction and played a musical comedy number in great style. This is a dandy opening number for him. He next offered a comedy war song, which went over fairly well. Then he started whistling a classical number and was accompanied by the flute in the orchestra. He put this over in excellent manner. He closed his act with the medley story, in which the titles of the songs used suggest a story with a patriotic finish. Beers is an artist.

Trixie Friganza, assisted by Melissa Ten Eyck and Max Weilly, is offering an act which has new material since last seen here. She is dressed in a large, well fitting, white cloak at the opening and sings a soldier song with a comedy punch. Then she chats about her experience at Camp Upton and gives a version of "Old Black Joe" as sung by a Boston woman. A recitation follows, in which she tells of the experience of a bullet. This is a poetic gem and went accordingly. She next sings a song about throwing balls at the Kaiser and, lifting the skirt of her cape, displays a picture of the Kaiser. The audience throws paper balls at it as she dances off. Next follows the dance specialty by Ten Eyck and Weilly and Miss Friganza sings a song about a cannibal suffragette and goes into a dance routine with Weilly, which closed the act.

The Misses Leightner and Newton Alexander are offering the same act they showed here several weeks ago, excepting at this performance they stopped the show and the lights were again raised to allow them to take extra bows. The act was a laugh and song riot from the start.

Miss Robbie Gordone offered a dozen poses of famous and original statues in the closing spot and held all in, scoring individually with the speed of the act and its excellent entertaining value.

S. L. H.

## VAUDEVILLE REVIEWS

(Continued on pages 8, 25 and 34)

### RIVERSIDE

Hector, billed as the wonder dog opened the show and went through a cleverly arranged routine of tricks in a manner which bespoke not only great credit for himself but for his trainer as well.

Embs and Alton, on second rendered several published numbers, and Embs played a violin solo with the lady furnishing the piano accompaniment. Embs is but a fair performer on the instrument and the effect of his work would be improved if he secured a better selection than the one he is now using. Both sing fairly well and the act pleased.

Bud Snyder and his two comedy assistants furnished the first laughs of the bill and scored well. Snyder is an excellent rider, executing the most difficult tricks with consummate ease. The work of his assistants was most amusing, particularly that of Joe Melino, whose comedy antics aroused much laughter.

The Watson Sisters in the easy fourth position scored the hit of the bill and notwithstanding the heat and the small audience could have remained on almost indefinitely. The girls have added several new bits to their already clever offering and in consequence the act went better than ever.

Albertina Rasch, the danseuse assisted by Constantin Kobeloff and Coryphees closed the first part of the bill and scored an artistic hit. Miss Rasch is a finished artiste and in her solo numbers as well as the dances with Mr. Kobeloff displayed her art to the finest advantage. Her best numbers were the "L'Americaine" and "The Rhapsodie Hongroise." Mr. Kobeloff danced a finely executed solo number and the work of the coryphees was excellent.

Homer Dickinson and Gracie Deagon opened after intermission and Dickinson's pleasing personality and Miss Deagon's realistic kid impersonations sent the act over to a big success. This team has much ability and the performers are not only exceptionally clever in the handling of their material but are fully as capable in selecting it. They could well fill prominent parts in some of the new musical comedies to be seen on Broadway this coming season.

Claire Vincent and her sketch "No Trespassing" were entertaining and although placed later on the bill than is usually assigned to a playlet was well received. The story which is pleasing if not particularly original deals with a young wife who has written a play which her husband refuses to hear and her cleverly worked out plan to force a hearing upon him.

Eleven o'clock found Craig Campbell, the tenor, on with a repertoire of classics and semi-high-class ballads; too late an hour in which to do either himself or his selections justice. Mr. Campbell's repertoire is not of the best for vaudeville especially the Aria from "Romeo and Juliette" with which he opened the act. Neither is the old Scotch ballad "Flow Gently, Sweet Afton" exactly suited for vaudeville audiences. While present day patrons of the two-day houses are musical they want something of a brighter and more melodious character than these two selections. For an encore Mr. Campbell sang the big tenor aria from "Pagliacci."

The Four Ankers, in spite of the lateness of the hour did well and held that portion of the audience that was in the house when their act began, to the fall of the final curtain.

W. V.

### EXPOSITION ACTS CHANGE

J. Harry Allen has booked the following acts for the New York International Exposition, in the Bronx, beginning Sunday, July 28th: Thomas and May Quincy, high and fancy divers; Torelli's Comedy Circus, the Flying Cromwells, in an aerial act; Harry Tsuda, and Harry F. Henry.

### BUSHWICK

The oppressive heat was responsible for light attendance Monday afternoon. Most of the acts scored hits, due to the expert manner in which they put over their material. Haru Onuki, a Japanese prima donna, headlined, but the honors went to Gallagher and Rolley, Duffy and Inglis and Clinton and Rooney.

Hearst Pathé opened and was followed by the Garcinetti Brothers and a well trained bull terrier. The boys juggled hats and uncovered some acrobatic stunts that contained little merit. The dog is the main feature of the offering and secured a few laughs by bouncing an inflated ball into the orchestra.

Clinton and Rooney should have been assigned to a better spot on the bill, as they are clever performers with the right idea of presenting a singing and dancing act. Julia Rooney gave a perfect imitation of her brother Pat in one of his famous dances. The audience recognized the good stepping and applauded during and after the imitation. Walter Clinton sang a comedy song that surely went over. The pair will undoubtedly score on any bill, as they know the art of delivery and possess personalities that are bound to win fame for them.

"Pianoville," consisting of two men and two girls, interested all with a good assortment of songs and a few piano solos that were rendered in good style. George E. Reed is the principle entertainer, holding the spot light while the trio tickle the ivories. Myra Blaisdel, Clarence Gaskill and Alice Lucy comprise the soloists and their raggy tunes and well timed playing were applauded.

Frank B. Carmen had a hard time at first to convince his listeners that he was an honest to goodness actor, but he succeeded at last. Carmen should secure a better opening. A comedy song would be the thing and from then on he should tell his jokes and comedy recitation. He has a nice appearance and delivery, but some of his material has been done years ago, especially the "You should have the education" gag. A few seasons ago Carmen supported Trixie Friganza and has grasped her method of delivery, which assists him greatly in getting over.

Gallagher and Rolley secured the first big laughs of the afternoon with their war travesty. Gallagher is quite fortunate in securing the services of Joe Rolley, as he is one of the best black face comedians who has hit these parts in many seasons. Gallagher's straight is too well known for comment. A few new gags have been added to the dialogue that are corks and, together with the harmonica playing by Rolley, the act was a sensation. The finish is a trifle weak, but the laughs that lead up to this point should keep them working indefinitely.

Haru Onuki followed after intermission and was enjoyed. The Japanese soprano sang her high class numbers to the satisfaction of all.

Violet Besson and Company offered a playlet called "The High Cost of Living." The theme of the skit is too far fetched to possess any entertaining qualities. The egg talk is scrambled about in such a manner that the audience refused to endure over the impossible situations.

Duffy and Inglis will go down in vaudeville history as the two champion "Nuts" of the decade. Their every move and gesture is in keeping with their comedy passes. Attired in bath robes with black tights and colored trunks underneath is funny even to think about.

"A Study in Sculptuary" closed the show and held all in due to the expert manner in which the poses are held. Four people take part and each is a master of the art.

J. D.

### NEW BRIGHTON

Leo Zarrilli and company opened the show with an exhibition of hand to hand balancing that combines most of the ordinary feats done by such acts and one or two that are out of the ordinary, particularly the last one, which is the best thing in the act.

Walter Weems, on second, was sadly misplaced. He is too clever an entertainer for that spot, but, despite the handicap of position, scored a solid hit. He starts off by telling a number of funny stories which he puts across in an acceptable manner.

The Courtney Sisters, Fay and Florence, singing comedienne, followed. The taller of the girls has a voice which is remarkably deep for a woman, and gets a lot of comedy out of it. They open with a double number, off stage. The second is a popular ballad, followed by a solo rendered by the taller of the girls.

Wilbur Mack and Nella Walker, assisted by two men, are offering their old vehicle, "A Pair of Tickets." The act should go back to the storehouse again, for these two, instead of improving with age, seem to deteriorate. The act has lost all of its old pep, the comedy is apparently weaker and their enunciation very poor. At Monday's matinee the audience could not understand much that was being said and the songs were inaudible back of the third row. Albert Hookey does what he can to save the act, his lines being the only ones that were intelligible. The act should either be put back on the shelf or rewritten and presented in a more earnest manner.

If there is an acrobatic comedian outside of the immediate members of his family that can better Johnny Dooley, this writer has not seen him. Dooley, besides being a proficient acrobat, is a real comedian who knows how to get laughs by legitimate means. He opens with a comedy song, during the rendition of which he gets in some comedy falls. This is followed by a number called "The Acrobatic Rag," in which he burlesques the methods employed by acrobats in presenting their offerings. His next is a burlesque on the singer of bad ballads. For an encore he offered his conception of the "classical" society dancer who persists in boring humanity with oriental dances. This number was a scream, and had Dooley desired it, he might have had another encore.

Tarzan, billed as a marvelous chimpanzee, would deceive even the wisest and keenest of observers were he not aware that it is, in reality, a man, imitating a trained monkey. The work of the man is perfect and his study of the animal's habits has evidently been thorough. Felix Patti, who presents the act and works with it, is in no small way responsible for the success of the offering, for his showmanship is manifest throughout the entire offering.

Yvette Rugel, formerly of Dooley and Rugel, opened after intermission and scored a tremendous hit. The efforts of this pleasing artist will be further reviewed under "New Acts."

Burns and Frabito, Italian comedians, in a comedy treat entitled "Shoo's," followed, and were well liked. The men are good singers, play their instruments well and deliver their comedy in excellent manner. The balloon bit was well handled and won numerous laughs. They scored and had to respond to an encore.

Gus Van and Joe Schenck means a clean-up on any bill and the pair ran true to form at this theatre. Their opening number is new. After they got started there was no stopping them, and the audience just kept on asking for more. Van's dialect numbers were received with hearty laughter. The pair got all there was to get.

The Levolos, Pat and Julia, wire artists, closed the show, and, despite the lateness and the excellence of the preceding acts, succeeded in holding the audience's attention, closing to a hit.

S. K.



# VAUDEVILLE

## ROYAL

Donald E. Roberts, the strolling tenor, opened the show. Roberts has a pleasing act, which he presents in an equally pleasing manner. His voice is robust, his numbers carefully selected and his act artistically set; in fact, everything combines to make this one of the classiest acts of its kind.

Dan Stanley and Al Birnes, two boys who can dance, followed him. They open with a double song about a fellow's troubles beginning when he gets married, and follow with a drunken dance. Another double number is followed by some more stepping, and then they settle down to work. They go through a routine of double dance steps, which they execute with ease. They possess lots of pep, which they inject into all of their work.

Helen Gleason and Company, in "The Submarine Attack," held the third place. Contrary to the implication of its name, the act is a comedy, and deals with an erratic young wife, who will not leave her husband in peace because he accepted a commission to go to England on business for his firm. She bemoans her fate incessantly, being in constant fear of death. He tries to quiet her, but in vain. When they find the portholes and doors of the cabin are locked she insists it is a death trap. They are about to break down the door in order to escape when the steward rushes in and inquires if anything is wrong. Anxiously they ask him if the ship has been torpedoed and is sinking. Gently, but firmly, the steward informs them that the ship has not yet left the dock. Arthur Jarrett, as the young husband, lends Miss Gleason very capable support.

Dolly Connelly has changed her routine somewhat since last seen by this writer; but the change apparently has not been for the better. She opens with a "blues" number, which is senseless, and follows with a number about never letting your pipe go out. She then sings a comedy number about the navy, which is the best thing in the act. She exits to make a change of costume, while her pianist renders a solo. A patriotic number that is rather tiresome follows, and closes the act. This last number is entirely too long and should be replaced by one or two snappier numbers.

Olga Mishka and company followed. They open with a classical dance, the feature of which is Olga's toe work. A solo toe dance by Olga follows, after which Mishka does a few steps in Colonial costume. A double number, somewhat resembling a minuet, in appropriate costume, follows, after which Walter Slater plays a violin solo. A double society dance closes the act. It was in this number that Mishka first showed signs of action, all of his other work lacking strength that is found in the work of so many Russian dancers. In fact, one is inclined to think his efforts are rather effeminate. Olga is a finished artiste and her work leaves nothing to be desired.

Artie Mehlinger and George W. Meyer, in a singing act, reopened after intermission. Mehlinger sings, while Meyer accompanies him at the piano. They offer a repertoire of selected popular numbers, a good many of which were written by Meyer. They scored, and had to respond to an encore.

Milo, the tramp comedian and imitator of birds, started with his well-known falsetto singing, and followed with a new assortment of stories. Several of these are very "deep" and got by the audience. His imitations were received with favor, and he was forced to respond to an encore, for which he sang a ballad and offered several other imitations.

"Oh, That Melody," a spectacular musical act, held the headline spot on the bill. The piece is unusual, in that it is set on a larger scale than most acts of its kind. The music is catchy, the comedy funny, the people capable, and there is a thread of a plot.

## VAUDEVILLE REVIEWS

(Continued on pages 25 and 34)

### AMERICAN

Dolly and Callame, a man and woman, held number one position on the bill starting Monday. They opened with a song and went to a soft shoe dance. The girl followed with a song and gave way to her partner, who did a clog. After another song by the girl, they both sang and finished with a double clog. The girl has a very pleasing personality and the man is a capital dancer.

Spiegel and Barnes, two men in black face, one doing a wench, came next. For an entrance, the wench wheels the comedian on the stage on a wheelbarrow. They then indulge in some comedy talk, which they follow up with a song. The comedian then sings and dances and, after a little more talk, they finish with a song. They are clever performers, one being a good comedian, while his partner is clever as a wench.

Duquesne and Company, the company being a man and woman assistants, presented a mystery act, in which a couple of cabinet tricks are the features. Duquesne, with the aid of two young men from the audience, also performs a rather mystifying trick. He has the young men tie his two hands together with a cord and then passes an apparently solid brass ring between his hands. The act drew applause.

Herbert Knight and Marian Sawtelle scored a hit of good proportions with their comedy talking, singing and dancing act. They start with a little talk, follow with a song and go into a dance, a little more talk by the pair, a comedy song by Knight, a song by his partner and a song and dance by both completes the act. They are clever performers, Miss Sawtelle being an unctuous comedienne and Knight an eccentric comedian.

Adelaide Bell and Company, three women, presented a very meritorious dancing number. Miss Bell is most graceful and does some remarkable forward and backward high kicking. She is a pretty and shapely woman, with a pleasing stage presence, which adds materially to her work. She did three dances and her two assistants gave two toe dances very cleverly. The act received hearty and well deserved applause.

Jan Rubini, assisted by Salvatore Santella at the piano, offered a violin number that scored the great big hit of the bill. Rubini is one of the best violinists that has ever appeared in vaudeville. He plays with feeling and his technique shows him to be a master of the violin. He played six numbers in all, three of which were in response to encores and five of the lot were popular airs. He was ably accompanied by Santella. This is an act that would score on any bill.

Sam Howard and Company, three men and a woman, appeared in a skit entitled "Prediction." It tells of a Jew who marries a Christian woman. He is not fond of theatres and so lets her go to places of amusement with another man. The Jew's servant is an old friend who thinks the wife is deceiving her husband. With a pack of cards he tells the Jew's fortune, which is to the effect that the wife will attempt to go away with her lover and that the Jew will kill both. This prediction is acted and, as the Jew kills wife and lover, the scene returns to the Jew and his servant. The wife and her escort enter and the woman disproves the servant's prediction by giving her husband proof of her love for him. It was well liked.

"Who Is He?" is the title of a comedy talking and singing act presented by two men, which was so well liked on Monday night that it drew an encore. The men are good singers.

The two Miller Brothers closed the bill, and pleased. When the curtain goes up on their act the boys are discovered doing hand stands on two-foot sticks. They then go into various hand stands and lifts.

E. W.

### FIFTH AVENUE

Judge and Gaile opened with an aerial act of merit. (See New Acts.)

Edward Marshall, who calls himself a "chalkologist," presented a capital cartoon drawing act. Marshall is an artist of the futurist school, with true idea of caricature. He drew a variety of subjects, his climax being a cartoon showing the evolution of the Kaiser from the word "War." For an encore he drew a picture of George Washington. Marshall knows how to put his work over, and presents each of his drawings with a little appropriate talk.

Jane Courthope and company of three, two men and a girl, offered a sketch entitled "Our Family," which met with well deserved favor. The skit tells the story of a family of four—father, mother, brother and sister. The mother is the drudge, waiting on her husband and children. The daughter is thoughtless and disrespectful; the son thoughtless, but loving, and the husband is unfeeling.

The children are about to go out for the evening and when they sit down to supper the man tells his wife he is tired of seeing her always unkempt. After the children leave the husband tells his better half that it is time they separated, as she has always been a millstone about his neck. With this and a few other unkind words he leaves. The woman has received an invitation to go to the opera, and, after her husband departs, she slips her wedding ring from her finger and leaves.

The curtain falls and four hours are supposed to elapse. The husband returns, finds his wife's wedding ring and believes she has taken him at his word and left for good. The children arrive and, when they learn the state of things, the son upbraids his father. In the midst of their wailing the woman returns, looking radiant in fine clothes, having just returned from the opera, and is given a hearty welcome by her family.

It is a little heart story, well told and well acted. Miss Courthope, as the wife and mother, did particularly good work.

Tom Kelly did not quite walk away with the show, but he took four encores, and, if he had responded to the wishes of his audience, would have taken more. He opened with an Irish song and went to Irish comedy talk, telling fresh quips and stories, which kept his hearers laughing heartily. He followed with a song, with four others for his encores. Kelly is a showman and an entertainer. His material is good and he puts it over the footlights with a bang.

"The Girl on the Magazine" is an elaborate musical tabloid, requiring the services of two men and five girls, and featuring Florrie Millership and Charles O'Connor. There are seven songs in the piece, three rendered by Miss Millership and four by O'Connor, with the four chorus girls assisting in five of them. There are also three dances by the two featured players. The work is in six scenes and tells the story of a young man who falls in love with the picture of a girl on the cover of a magazine. After traveling over the world he returns to the United States, to find the original of the picture the model in a dressmaking establishment. The act was well presented. The girls are clever and pretty, and Miss Millership and O'Connor scored individual hits.

Max G. Cooper and Irene Ricardo, in their act, "Ah, Gimme the Ring," were big favorites. The act is well put together, with comedy talk and a song by each of the team.

Zertha's Dogs closed the bill, and pleased. On a full stage, with a special act, the little canines were put through a long routine of tricks, and proved to be capitally trained.

E. W.

## CITY

Chin Sun Loo and Company, two girls, opened the bill with a regular line of Oriental magic. Some of the tricks are well executed, but the business with the clam-like box was too obvious. One of the girls sings a popular song between tricks in a satisfactory manner.

Dawson Sisters, with Jack Stein at the piano, came in for a good hand. The girls are by far better dancers than they are singers. Stein at the piano lends them the necessary accompaniments, besides singing a published number and helping the girls out with their songs. They open with a popular number and dance to the chorus, after which Stein sings a published number. Then follows several other familiar songs by the girls, and a comedy number by the pianist. A snappy dance by the girls, in attractive costumes, closed the act.

Al White and Company, two men and a woman, present a dramatic act with some good effects. White again portrays the role of a successful Hebrew merchant, whose son is infatuated with a supposed society woman, who professes friendship to the boy, but who is really after his money. The father tells his boy that society and the inner circle are of no value, and that the outside world is the only place for a sensible man. The boy persists in being a "climber," and believes that the woman will be faithful to him. The crash comes when the father is financially ruined as a result of a collapse of the market and the woman promptly deserts the boy. The crash turns out to be a false alarm but has served to set the youngster on the right path. The old man tells his son to cease aspiring to the inner circle of society and go out into the real world, while without a heavy rain is falling. The scenic effect here is of the best and makes a pretty background for the speech of the father. The actors all speak their lines well, except that the woman does not seem to enter into the spirit of her part with sufficient conviction.

George and Paul Hickman, black-faced comedians, carry an act that is somewhat amusing. The novelty feature of the offering is their portrayal of a melodrama as presented in a one-horse town, which was responsible for the laughs.

Stewart, Doncourt and Woods, a girl and two men, scored a fair sized hit with their budget of comedy antics and songs. One of the men poses as an Englishman with a dull sense of humor, while the other is a fireman, who becomes exasperated at the other's inability to catch on to "puns." The girl opens with a popular number, but is interrupted by the entrance of the Englishman, on whose heels comes the fireman. Then follows a good line of talk, and the Englishman sings a parody on a popular song, which was well liked.

The next act is proof of the high sense of appreciation that vaudeville audiences show to straight musical acts. Albert Vertchamp, assisted by a pianist, played two classical selections and, despite the classical nature of the pieces, he was loudly applauded at the close. Vertchamp is a concert artist of note and should find no difficulty in making the big time. His technique and tone are admirable and he is sure to strike a responsive note with vaudeville attendants. For his first number he played "Nachez's Gypsy Dance" and followed this with a "Fantasie on Carmen," both of which numbers he performed in excellent fashion. The sympathetic accompaniment that the girl at the piano afforded him was certainly pleasing and she was responsible for the fine effect Vertchamp produced.

Elsie White, in song characterizations, proves that she is a comedienne of no mean accomplishments. Her excuse for her impersonations lies in her posing as a female detective, and she tells the stories of her adventures in song.

Bertie Ford and Company closed the show with a good succession of tricks performed on the tight rope. The stunts, although difficult, are executed in a skillful manner.

H. S. K.



# VAUDEVILLE

## MARGUERITA SYLVA

Theatre—Palace.  
Style—Singing.  
Time—Twenty minutes.  
Setting—Full stage.

Although billed as undergoing her vaudeville debut, Mme. Sylva really came from vaudeville, having appeared at Koster and Bial's and other variety theatres long before she embarked on an operatic career.

The act is set in full stage, with an illuminated background. A woman pianist, who insists on playing too loud, accompanies Mme. Sylva throughout the act. She opens with a novelty war song, which is unsuited to her ability, and follows it with a quaint ballad, which went exceedingly well. The third programmed song also was well received, and then she stepped to the footlights and made a short announcement about being requested to sing an aria from "Carmen."

The applause was so insistent then that she made another speech and sang a dandy little comedy number about a Yankee soldier trying to speak French in France and a French girl trying to reply in English. Another song with a lilting military tune was sung in French, and the act was over. As a headliner in vaudeville Mme. Sylva will have no trouble, and as a dramatic soprano she has no equal in the two-day. But a revision of some of the songs now employed would help matters greatly. In appearance and ability she is alone, and many of the so-called sopranos in vaudeville would benefit by listening to her singing, as her enunciation and breathing are perfect and her reappearance in vaudeville was an all-around triumph. S. L. H.

## YVETTE RUGEL

Theatre—Brighton.  
Style—Singing.  
Time—Fifteen minutes.  
Setting—In one.

Yvette Rugel is offering a single singing act that compares favorably with any now in vaudeville. Miss Rugel has an excellent voice, and she has shown wisdom in the selection of her songs.

Her first number is a ballad, which was rendered in fine style, and was followed by "Way Down Upon the Swanee River." She exits to make a change of costume, and her accompanist plays a solo. Miss Rugel then sings a "blues" number, with a patriotic second verse. Her last was an operatic gem, in which she reached some high notes, without a break in her voice. For an encore, she sang "Annie Laurie" with the assistance of her husband, Johnny Dooley, who was dressed in a kilt.

Miss Rugel is a very clever performer. S. K.

## WILLS, GILBERT AND CO.

Theatre—Harlem Opera House.  
Style—Acrobatic and instrumental.  
Time—Ten minutes.  
Setting—Full stage.

This act opens poorly. Two men and a woman do a pantomime which is not worth the time it consumes. The men then do a dance and are followed by the woman, Bessie Gilbert, who does a cornet solo. To the accompaniment of a second cornet, off stage, Miss Gilbert then plays a published number.

Some ground tumbling, head to foot, head to head and hand to hand balancing by the men, then follows. Some of these are feats of strength as well as of balancing.

Divested of its pantomimic opening, a higher valuation might be placed on the act. T. D. E.

## NEW ACTS AND REAPPEARANCES

(Continued on page 34)

### "THE LAND OVER YONDER"

Theatre—Palace.  
Style—Playlet.  
Time—Twenty-nine minutes.  
Setting—Special.

Charles L. Gill and a capable company of four other men endeavored to make a dramatized version of "The Land Over Yonder," written by Peter B. Kyne, a convincing vaudeville entertainment, and failed.

The act is set in three scenes and tells a story of a sheriff sworn to do his duty in arresting a partner of his who was guilty of murdering a thief. The sheriff endeavors to persuade the murderer to escape, but the latter insists on the sheriff carrying out his sworn duty and take him to prison.

The second set shows the warden of the prison entertaining a mysterious stranger, who is supposed to be on the pardon board. The sheriff brings in his prisoner and tells his story, only insisting that the prisoner should be shot instead of bearing the disgrace of being hung. The two men then leave, and are again where they were the night the sketch first opened. They spend the night there, and the warden and the supposed pardon board official call on them and get ready to have the murderer shot, as the pardon board official announces that he is the governor of the state. He pardons the prisoner as the curtain falls, so that the sheriff can return him to the county where he is wanted and gather in the \$500 reward offered for his arrest either dead or alive.

Gill tries hard, and bears the brunt of the work in the act, making it seem more like a monologue than a sketch. The story as dramatized is worse than a movie version, as it lacks continuity and sincerity in the telling. The acting is all that could be desired, but the fact that there is no female in it makes the act lacking in heart interest. The staging is beautiful but, as far as better class vaudeville is concerned, the act is impossible, as the dramatized story insults the credulity of the most stupid of audiences. It dragged the entire time and, needless to say, the audience grew restless as it went along. S. L. H.

### CORDELIA HAAGER

Theatre—Harlem Opera House.  
Style—Singing and talking.  
Time—Eight minutes.  
Setting—In three.

Miss Haager, formerly of the team of Moore and Haager, is doing a "single" that has all the ear marks of class.

She first indulges in war talk, playing on the titles general, corporal and private, following which she affects a change of costume behind a screen on stage, singing the while. She then reappears in hoopskirts and holds a conversation with an imaginary second person—an admirer.

She next changes to an evening gown and does the cocktail bit from "Fair and Warmer." Miss Haager enacts the intoxicated young woman of the play to perfection. She then sings a published war song having to do with the acquaintance of an American Red Cross nurse and a French poilu.

For this and her preceding number, Miss Haager wore a most becoming gown of lace and spangles, trimmed in velvet. Miss Haager is endowed with personality and ability and apparently is destined to be heard from. T. D. E.

### TAYLOR GRANVILLE AND COMPANY

Theatre—Keith's (Jersey City).  
Style—Melodrama.  
Time—Twenty-five minutes.  
Setting—Special.

Taylor Granville's latest vaudeville offering is a melodrama entitled "A Dangerous Game." According to the announcement thrown on the screen preceding the act, Granville not only staged the playlet but wrote it as well.

As the curtain rises it discloses a sliding wood ring arrangement, such as the vaudeville houses of twenty years ago made use of to "close in" full stage turns. In the middle of the wings is an elliptical contrivance that opens and shuts, giving the apparatus the effect of a movie "cut-out."

Before the spoken part of the act begins a descriptive title is thrown on the screen, explaining, in a measure, what is to follow. Then comes the opening scene, the action of which is laid in the office of the Chief of the Secret Service. This scene is played directly in back of the sliding wings and is seen by the audience through the aperture that is utilized for the purpose of showing the movie titles that are an important part of the act. The next scene takes place on full stage, and the story starts to develop. By this time the audience is made aware of the fact that certain plans of a super-submarine have been stolen from the United States Government, and that a member of the Secret Service is under suspicion. There is a lot of confusing dialogue and action concerning counterfeiting in this second scene, the story being exceedingly vague and hard to follow. Granville assumes the role of "Little Billy," who is at first thought to be a crook, but who later turns out to be a Secret Service operative.

The playlet, which possesses a great deal of real merit, would be immeasurably more interesting if the action, which is thrilling and full of punches, was clearer and less complicated.

Following the full stage scene is another in back of the sliding wings. A full stage scene, in which a safe robbing stunt is brought into play, is next. The villain, a disloyal Secret Service man, who turns out to be a Hun named Rathouser, is shown up in this act, by Granville.

Granville's latest act will be a big winner as soon as he gets it into shape. It has everything necessary to make it a headliner that will whoop things up in any old theatre.

H. E.

### KAMPLAIN AND BELL

Theatre—Harlem Opera House.  
Style—Singing and talking.  
Time—Twelve minutes.  
Setting—In one.

A man and woman open with a song which they follow with some talk and several old gags. A second song, with a yodeling finish, is then done by the man while his partner changes her costume. A third song, in which the young woman is accompanied off stage by her partner, is offered, the man changing, during this number, to the dress of a Spanish toreador. He then comes on and does a Spanish number, while the other member of the team again makes a change of dress. The two close with a song. Their voices harmonizing nicely, particularly in this last number.

T. D. E.

### "WHITE COUPONS"

Theatre—Mt. Vernon.  
Style—Musical fantasy.  
Time—Twenty-five minutes.  
Setting—Special in four.

There are two men and as many women in this act.

The action is laid in a coupon store, where such articles as "Happiness," "Cheerfulness," etc., are for sale. There are two kinds of coupons—red, for dissipation and all the kindred vices, and white for purity and all kindred virtues. The store is kept by "Love."

"Youth" enters and tries to buy "Happiness" with red coupons, and "Love" explains to him that it cannot be done, as only white coupons will be taken in exchange for "Happiness." Enter "Temptation," dressed as a vampire, who seeks to drag "Youth" away with her. "Love" foils her plans and "Youth" remains to learn her ways.

A youngster, dressed as a street urchin enters and asks for some baseball paraphernalia, which he cannot purchase because he lacks the necessary coupons. "Youth" gives him the things he wants and is surprised when "Love" gives the white coupons with which to buy "happiness." He asks her to share it with him and she does.

It has been the evident intent of the authors to teach a lesson by means of this act.

There are some enchanting tunes and good lyrics, with some classy dances thrown in, that help the act out considerably. Several comedy remarks, and some bits of business are well handled by the people in the act, who do their utmost to make it a success. The act will undoubtedly be seen on the big circuits. S. K.

### ELLIOT'S LEAPING HOUNDS

Theatre—Twenty-third Street.  
Style—Dog act.  
Time—Ten minutes.  
Setting—In four special.

This act carries several small dogs, two large Russian Wolf-hounds, employs some special apparatus and requires the services of a property man. The dogs go through a routine of mixed tricks, old and new, good and bad. The work of one little canine stands out as being exceptional, for he does several difficult tricks. The two large dogs indulge in some high jumping rivalry, which closes the act. The turn needs speeding up, for, as it runs, there is too much time taken up in setting the props in position. A younger and speedier man should be employed to take care of the apparatus, for the one who does it now is much too slow.

A good opening turn, when worked out. S. K.

### JUDGE AND GAILE

Theatre—Fifth Avenue.  
Style—Aerial gymnast.  
Time—Seven minutes.  
Setting—In two.

Judge and Gaile, a man and woman, have a neat offering. They work on rings and a short swinging trapeze. They do a good routine which, while not including any novel feats, is well presented.

For most of the work the girl supports her partner. The chief work she does alone is dislocation of the shoulders, which is done hanging to the rings. Her partner performs a similar feat, the only difference being that, while he works backward, the girl works forward. For a finish, they do an "iron jaw" feat, the man hanging by his teeth to a strap; the girl holds on the back of her neck, while hanging head-downward from the trapeze. E. W.



# MELODY LANE

## ENRICO CARUSO SINGS COHAN'S "OVER THERE"

World Renowned Tenor Electrifies Ocean Grove Audience by his Rendition of Famous Feist Patriotic Song

Popular music was honored in a manner never before equalled when, on Sunday last, at his concert at Ocean Grove, Enrico Caruso, the great operatic tenor, electrified the great audience which had gathered to hear him, by singing George M. Cohan's patriotic song, "Over There."

The song came as a surprise number added to his last group of selections. He sang it twice in Italian, and then in response to the applause which swept over the big auditorium like waves at the sea shore, he repeated it in English.

After the first rendition pandemonium broke loose, and wave upon wave of enthusiasm swept the audience, and after his English rendition an outburst of applause that will go down in musical history kept up for nearly half an hour.

"Over There" has a unique record. Written in less than half an hour, it was published by a small firm, and literally fought its way into popularity. After it had become a recognized hit it was given a great drive along the road to nationwide popularity by Leo Feist, who purchased it from its publishers, paying the record-breaking price of \$25,000 for the song.

After this its progress was unprecedented, and its introduction by the world-famous tenor marks the culmination of a remarkable career.

"Over There" is essentially a popular song. A song of the people, and its acceptance by the great tenor and the manner in which it was received indicates that the popular song has come into its own at last.

### NEW HIGH CLASS SONG READY

Singers of the better class of song will find a welcome addition to their repertoire in the new Leo Feist number, "Women of the Homeland," by Bernard Hamblin.

Such famous artists as Schuman Heineck and David Bispham have added the number to their repertoire, and will sing it during their coming concert seasons.

It is finely written, musicianly to a marked degree, and well within the capabilities of the average singer.

### MUSIC FIRM MOVES

The music firm of McCarthy & Fisher have moved into their new quarters at No. 224 West 46th St., where they will occupy the entire building at that address. The structure, which has been entirely remodelled and refitted to suit their needs, is excellently laid out and is a model structure for the housing of a music publishing plant. The firm has a new catalogue of songs for the new offices and the professional rooms are daily crowded with singers learning them.

### HARRIS HAS NEW CATALOGUE

Charles K. Harris has ready for the coming season a catalogue of fifteen new numbers which includes novelty songs and ballads from the pens of some of the best known writers.

### REILLY SINGS STASNY SONG

Sailor Reilly is singing the new A. J. Stasny novelty song, "Kentucky Was Lucky," and says that he intends keeping it in his repertoire during the entire season.

### J. A. DECATUR ON VACATION

J. A. Decatur, assistant general manager of the Leo Feist house, is on a two weeks' vacation.

### "SERENADE" SCORES BIG HIT

Serenades, it appears, do more than soothe. Some of them arouse tremendous enthusiasm that begets much noise. Certainly this was the case at the opening of "The Passing Show of 1918" at the Winter Garden last Thursday night, a gorgeous production of many and varied scenes, pretty girls and lots of musical numbers. All of the latter are interesting, but when the brothers, Willie and Gene Howard, came on in one scene and sang "That Soothing Serenade," the audience simply went wild over the song and tried their hardest to hear more of it. "That Soothing Serenade" is probably the best thing that Harry De Costa ever wrote. It is a very apt title for an unusually attractive song, and the way that the Howard Brothers put it over is a revelation. Incidentally, it gives Gene Howard a splendid chance to display his remarkable imitation of a violin, for there is a highly effective obligato in the refrain that he uses in this way. Here is an agreeable and tuneful novelty that will be talked about and hummed for many a day. In reviewing the "Passing Show," the New York Times mentioned but one musical number, and that was "That Soothing Serenade," which it referred to as the best song in the production. "That Soothing Serenade" is published by M. Witmark & Sons.

### WITMARK HITS IN THE WEST

The crowded houses throughout the Pantage's Circuit have been enjoying plenty of opportunities to hear the new Witmark songs lately. Reports received at M. Witmark & Sons' headquarters in New York tell of the remarkable success of three singing acts with two of their popular songs. Frank Morrell, the "California Boy," has been stopping the show everywhere on this circuit with his rendering of "That Wonderful Mother of Mine" and "He's Got Those Big Blue Eyes Like You, Daddy Mine." Hager & Goodwin, who are the writers of "That Wonderful Mother of Mine," are also featuring this big favorite over the same time; and Lew Wilson, who wrote the "Daddy Mine" song, includes the ballad success in his offering.

### NOVELTY SONG SCORES

"Oui Oui Marie," the new McCarthy & Fisher novelty song is being featured by scores of the best known vaudeville singers.

Among the leaders that are meeting with success with the new number are Gould and Lewis, Jack Wilson, Ed. Morton and Billy Glason.

### BASKETTE'S NEW SONG POPULAR

Billy Baskette's new song "I'm Going to Fight My Way Right Back to Carolina" is being sung by Sophie Tucker, Blossom Seely, Charles Purcell and other vaudeville headliners.

The new number is one of the most popular in the McCarthy & Fisher catalogue.

### EDWARDS HAS NEW JOB

George Edwards, formerly with the Joe Morris Music Co., is now connected with the professional department of the Kendis-Brockman Music Co.

### NUTTING BUILDING NEW HOME

E. Z. Nutting, of the F. W. Woolworth & Co. forces, owns a big estate at Huntington, L. I., and on it has commenced the building of a new country home.

### MOLLIE KING HAS NEW SONG

Mollie King, at the Century Roof, is singing the new McCarthy & Fisher novelty number "Oui Oui Marie."

### FORSTER CLOSES COAST OFFICE

Forster, the Chicago music publisher, has closed his San Francisco office.

## PUBLISHERS VOTE TO END DEMONSTRATIONS

Music Men's Association Decides to Discontinue the Exploitation of Music in Syndicate Stores

The Music Publishers' Protective Association, at a meeting held on Tuesday evening of last week decided to put an end to music demonstrations in the five and ten-cent stores.

This style of song exploitation, which has grown to large proportions during the past few years, is one of the most expensive means of exploitation in the publishing field, and while at its inception it was recognized not only as a valuable means for the exploitation of songs but a big revenue earner as well, it has grown to such proportions and has become such an expensive manner in which to dispose of music that much of its real value has been lost to the publisher.

A combination of several matters brought about the decision to end the demonstrations. One being the great expense incurred by them and another the strong opposition which one of the big chain of syndicate stores has felt toward this style of advertising.

This chain of stores, it is said, has promised the publishers' aid in discouraging demonstrations among all publishers, including those not members of the Association, and by their co-operation hope to end the song demonstration practice throughout the entire country.

### AL. WORTH IN DEFERRED CLASS

Al. Worth, Cleveland representative of M. Witmark & Sons, has been rejected after repeated efforts to enlist in various war departments of the Government.

Defective eyesight was responsible for Mr. Worth's inability to get into either the army or navy and he has been placed in the limited service class. In all probability he will not get into the big fray in any active capacity although he tried to enlist in St. Louis, Cleveland and Minneapolis.

### "TRAIL" SONG FEATURE

After playing all the vaudeville houses in the West, Wills, Gilbert & Co. are now busy on the United time in the East, and this week are at Proctor's Twenty-third Street Theatre. Miss Bessie Gilbert, who is remembered as the famous lady cornetist, makes a feature of her solo, "There's a Long, Long Trail," the now world-known international hit published by M. Witmark & Sons. She plays it splendidly, and the effect is thrilling, indeed.

### COHAN'S NEW SONG FEATURE

Boyce Combe, the English comedy star, has added Geo. M. Cohan's new war song, "When You Come Back, and You Will Come Back, There's the Whole World Waiting For You," to his act. It is the ninth number on his programme, and he has to make a speech every time after the fourth chorus in order to get away. M. Witmark & Sons, the publishers, are hard put to it to meet the demand for this typical Cohan hit.

### NEW SONGS FOR BURLESQUE

Miss Madeline Buckley, the prima donna of Jacobs' "Jolly Girls" burlesque production, has selected for her feature numbers this season two new songs from the Kendis-Brockman catalogue.

They are "We're Bound to Win With Boys Like You" and "The Greatest Little Mother in the World."

### EZ. KEOUGH IN NEW YORK

E. Keough, manager for Forster, the Chicago publisher, is in New York, where for ten days he will introduce the new Forster publications to professional singers.

### F. A. MILLS COMING BACK

F. A. (Kerry) Mills, one of America's pioneer popular composers and publishers, is planning a return to the publishing field.

Mr. Mills expects to get located within the next few weeks and will make a specialty of popular numbers. Mr. Mills, who retired from the popular music publishing business several years ago, has been publishing high class compositions, but for several months has been planning to enter the field in which he was once prominent.

The old F. A. Mills catalogue, which was sold when Mr. Mills retired from the publishing business a few years ago, contained some of the best known and most popular publications known in America.

"Whistling Rufus," "Georgia Camp Meeting" and other of the earlier cakewalk and characteristic instrumental numbers which met with country-wide success, bore the Mills' imprint as did many of the Cobb & Edwards ballad hits.

All of the earlier George M. Cohan song successes, including his big hits in the productions "Little Johnnie Jones," "The Yankee Prince" and "Forty-Five Minutes From Broadway" bore the Mills imprint.

### BAND FEATURES "INDIANOLA"

The U. S. Recruit Band under the direction of A. F. Kahl is creating a sensation through its rendition of S. E. Henry's instrumental novelty "Indianola." The band, with its full quota of 125 men, play almost daily on the Recruit Ship in Union Square, New York, and once or twice weekly at Times Square.

Bandmaster Kahl works up the composition in masterly fashion, bringing out most effectively the novel little twists and turns which have contributed to making the piece such a success. The piece is published by Jos. W. Stern & Co.

### HERMAN BOOKED FOR TOUR

Al. Herman, who has laid off but one week in the past fifty-two, has been booked for a tour over the Orpheum Circuit, starting in September.

He will introduce a number of the new Leo Feist songs during the coming season.

### TOM PENFOLD IN ACT

Tom Penfold, for the past two years with the J. H. Remick & Co. professional department, is going into vaudeville with Eddie Miller.

Penfold will replace Al. Raymond in the Miller act, who has been drafted.

### MARTIN AT CAMP UPTON

Charles Martin, who has been connected with a number of the large music publishing houses and for several years the singer with the Barnum & Bailey band, has been drafted.

### LAIT WRITES MUSICAL SHOW

Jack Lait has written the book of a musical comedy for William Morris. William B. Friedland is writing the music for the play, the title of which is "A Fat Chance."

### SUFFES IN ENGINEERS' CORP

Willie Suffes, formerly with the Meyer Cohen Music Co., is now at Camp Humphries, Va., where he is receiving instruction in the Engineers' Corp.

### SONGWRITERS ON ORPHEUM TOUR

L. Wolfe Gilbert and Anatol Friedland, the songwriters and music publishers, have been booked for a tour of ten weeks over the Orpheum Circuit.

### TIERNEY SONGS FOR HIPPODROME

Harry Tierney is writing several new numbers which will be heard in the new Hippodrome production.

### JULIUS WITMARK IN BOSTON

Julius Witmark is spending a short vacation with friends in Boston.





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## THE OTHER SIDE

Hardly a week passes but that the trade papers contain several long winded wails from moving picture exhibitors, telling how badly they are treated by manufacturers. A great deal of what the picture showmen complain of is undoubtedly true, but there happens to be, as in most instances, two sides to the story. The exhibitor has his own troubles, but so has the manufacturer, as a half hour spent in the average exchange will quickly convince the most skeptical.

One of the greatest sources of annoyance and loss of money suffered by the manufacturer, and which, by the way, is directly traceable to the exhibitor's carelessness, is the manner in which pictures are returned to the exchange from which they have been rented.

About six times out of ten, according to the manager of one of the big New York exchanges, films are returned from one hour to three days late and often in a condition that makes them impossible to rent until they have been completely gone over and put in proper condition. Oftentimes, the exchange man above mentioned informs us, exhibitors take it upon themselves to cut out titles and scenes of vital parts of the pictures they rent, convinced that in so doing they are improving the dramatic elements of a film that might have cost anywhere from \$20,000 to \$30,000 to produce.

This practice has grown to such an extent during the last year or two that the larger manufacturers are contemplating the issuance of an order that will render any exhibitor financially responsible who cuts out any part of a film that has been rented by him, unless ordered to do so by an official censor board.

Strange to say, the small exhibitors are not rated as particularly bad offenders in this relation, most of the trouble arising from the cutting proclivities of the larger film house proprietors, who, in the main, seem to have suddenly become possessed of the notion that they are better qualified to edit the manufacturer's product than he or any of his directors.

This is but one of the many justifiable kicks the manufacturer is nursing at present against the exhibitor. We know of several others just as annoying and expensive.

## TWENTY-FIVE YEARS AGO

William H. MacDonald was a member of the Bostonians.

Louis Mann and Clara Lipman starred in "Faint Heart."

The May Howard company included Harry Morris, Charles Banks, Ed. Latell, Hanley and Jarvis, Dan Waldron, Frank Caverly, Veda Mansfield, Kittie Clark, John and Lulu Keegan, Marie De Wolfe and Hattie Richmond. Joe Vion was advance agent.

Emma Eames, Lillian Nordica, Sigfred Arnoldson, Emma Calve, Matilda Bauermeister and Sig. De Reszke were engaged for the Metropolitan Opera House, New York.

The Mystic Maze was offered to exhibitors by W. A. J. Foster.

The Fulton Brothers were with the Rentz-Santley company.

Adele Ritchie was signed for the Algerians.

## Answers to Queries

S. L. K.—John Mason has appeared in several motion pictures, his latest being "Moral Suicide."

W. C.—If you will address a letter care of this office it will be advertised and he will eventually get it.

E. R.—Winthrop Ames is in charge of the "Over There Theatre League." Write him care of The Little Theatre.

A. O.—B. S. Moss did produce several pictures on a State's right basis, but has done nothing recently in this field.

R. K.—"The Little Grey Mother" was published by M. Witmark & Sons. Apply to their professional department.

F. L.—Rita Jolivet appeared in "Mrs. Boltay's Daughter." Harrison Grey Fiske and George Mooser presented the play.

D. T.—"The Unchastened Woman" was written by Louis K. Anspacher. A screen version has also been made of the play.

W. T. C.—Anna Held appeared in vaudeville several seasons ago. Her latest legitimate appearance was in "Follow Me."

C. F.—See the route list in this issue of THE CLIPPER. If you do not find the desired information apply to the agent of the act.

K. D.—After melding 150 trumps you must have the other king and queen to meld 40. You can meld 240 under the conditions you state.

G. E.—Jeanne Eagles was leading lady for Julian Eltinge in "The Crinoline Girl," and played the leading role in a road company of "Outcast."

C. N.—Julian L'Estrange played the role of Dufrane in the motion picture version of "Zaza," and not Julian Eltinge, as your letter intimates.

F. S.—J. Frank Glendon appeared in Metro Pictures several years ago. He is one of the stars of the Vitagraph serial, "The Woman in the Web."

E. L.—Lou Tellegen is the husband of Geraldine Farrar, the opera prima donna. They have never appeared together in films, but have been featured individually.

S. B.—Marjorie Daw's real name is Marguerite House. She has appeared in several well-known film productions, her first important role being with Charlotte Walker in "Out of Darkness."

W. J. W.—The seating capacity of the New York Hippodrome was increased to 5,264. The highest box-office receipts were probably recorded when Mme. Galli-Curci gave a recital there last winter.

## RIALTO RATTLES

## FAMOUS SAYINGS OF FAMOUS MEN

M. Thor—"Don't forget to say the act was booked through this office."

## HOW'S THIS?

The Feist convention that was held here recently ought to be called a Feista.

## AS IT SHOULD BE

Sophie Tucker's Five Kings certainly played at a house fit for kings—The Royal.

## WORKS BOTH WAYS

Dumb acts are not the only silent things about some three-day shows we've seen lately. They have nothing on the audiences.

## SOUNDS REASONABLE

Herman Becker wants to know whether, if Jack Shea descended from a tree, would that make the tree his ancestor?

## WILL TAKE A NAP

"Rock-a-Bye Baby" will close shortly, to commence a road tour Labor Day. Will be put in its cradle for a nap, as it were.

## MYSTERIES OF LIFE NO. 4

Why does Bill Lykens wear a cream colored derby? One free season pass admitting bearer to Central Park, for best answer.

## WHY NOT?

Actors' Equity Association proposes to oust members delinquent in payment of dues. Why not declare a moratorium? These be war times.

## WE MUST BREAK OUT

"The season's long, hard the road; much money do I need:  
 So I'd rather be a chorus girl than a prima donna lead."

## HERE'S A GOOD GAG

At a nearby training camp. A service flag in the quartermaster's tent. This is the reason they gave: "One of our men transferred to the infantry."

## THERE ARE OTHER CAMOUFLEURS

"Germans Use Camouflage in Applying for Passports," says a headline. Some of the acts that get on the two-day must have resorted to camouflage, too.

## CAN'T PROVE IT BY US

"Stage Hands Take New Quarters."—Trade paper headline. Can't say that we ever heard of a stage hand refusing an old quarter, either, for that matter.

## WHAT'S IN A NAME?

Judging from the way the critics received "In and Out" at the National Capitol, looks as though the dual operation the name signifies will about suffice for the piece.

## SOUNDS REASONABLE

Columbia and Victor have been handed a full season's route on the Orpheum Circuit. Suppose the booking managers took their good records into consideration when they arranged the time.

## READS LIKE MOVIE TITLES

Announcement says "Fox Gets Buchanan's Wife," "The Strange Woman," and then "The Two Gun Man" and "The Coming of the Law." Sounds like scandal, followed by gun play by the irate husband.

## WHAT THE AGENTS SAY

"Not a thing to-day."  
 "You're not an actor, you're a loafer."  
 "That's a rotten act you got, but I'll do you a favor."  
 "The first thing you show me is your exemption card."

## THEY'RE HARD TO FILL

Current report has it that the New York theatrical managers are finding stage crews harder to fill this year than ever before. Suppose the prohibitionists will seize on this as one more reason why the country should be bone dry.

## GOOD MANNERS NOTE

Henry Chesterfield insists that the employees of the N. V. A. have the best manners of any set of club attaches in New York City. Having trained them himself, Henry declares he can vouch for it, that the manners of the N. V. A. employees are —so to speak—Chesterfieldian.

## WHAT'D HE MEAN—HURRY?

George M. Cohan, addressing the get-together meeting of volunteers for overseas entertainment service in the Palace Theatre in April, said: "And whatever we're going to do, we want to do it quick, and not waste time talking." Jimmy Forbes and Winthrop Ames, please take note.

## THIS IS "THE" SHOW

Speaking of productions, Uncle Sam is staging the biggest drama in the history of all time. Rehearsals have been under way in thirty-two cantonments throughout the country. First act is on on the Soissons-Chateau-Thierry front. Tableau scheduled for Berlin some time in 1919. Or is it 1918?

## RUNNING TRUE TO FORM

More or less prominent vaudeville agent, in replying to his wife's suit for separation, says she had a champagne appetite and he a beer income; that she preferred "high life" and, because he could not maintain her pace, he was a piker. It was Puck, wasn't it, who said, "What fools these mortals be?"

## HEARD IN THE DRESSING ROOM

I'm sure I'd be a knockout in pictures. My wife says I would, anyway.  
 These agents are all the same.  
 We don't book as far ahead as that.  
 I wonder who first invented these collect telegrams?  
 Oh, well, look at the fun we have traveling around the country.

## HEARD IN THE PROFESSIONAL DEPT.

"Gimme a comedy number; you know, something funny."  
 "Gotta ballad; fix me up, will you?"  
 "My partner can sing that anytime."  
 "You guys don't know how to write harmony. I can do it better myself."  
 "Say, play this for me. What kinna service do you call this?"  
 "Do you supply a set with this song?"

## HE WAS A FINE FELLOW

Jack Dunham booked the last half of Friday afternoon at a small house over in Jersey, for the purpose of breaking in some new material, a couple of weeks ago. "How was the audience?" inquired Billy Mahoney, meeting Jack in front of the Putnam building, shortly after. "The audience?" returned Jack. "Gee! he was a fine fellow, I'll bet I could lick him myself."

## OVERHEARDS IN THIS OFFICE

"Will there be a letter advertised for me to-morrow?"  
 "Say, what kind of a criticism do you call this? That ain't fair."  
 "My act was written by, etc., etc."  
 "Gimme a free copy of the paper, will you?"  
 "Put this half-column notice in about me, will you?"  
 "Do you print pictures for nothing?"

## ISN'T IT ABOUT TIME FOR?

Some one to start a new burlesque circuit, with a \$1,000,000 house in every city.  
 Some one to try and put over a \$1,000,000 merger of all of the film companies.  
 Bill Brady to tell the world what he thinks of the picture business.  
 Carl Laemmle to let out a yell about the star system.  
 Another co-operative theatre to cast its hat into the ring.  
 The Fulton Theatre to have a hit.



# STOCK REPERTOIRE

## EARLY SEASON SHOWS STOCK ACTIVITY

### MANY COMPANIES ORGANIZING

There was unusual activity among the stock managers last week. A number of the out-of-towners came to New York and placed orders with the various dramatic agencies for their 1918-19 companies, while others placed their orders by mail. They realize that this season bids fair to be a banner one for stock and, as many of them will open on or before Labor Day, they want to be assured they will have a company with which to open.

The reason for the early start is that the number of stock companies this season will be nearly double that of 1917-18. A number of managers who have heretofore had but one company will have two and even three organizations this season, and one firm which has never before had more than one stock under its control will organize at least eight in as many cities. Then, too, several of the producing managers have announced their intention of having stock companies chiefly for the purpose of trying out plays.

One of the first of the eastern stocks to open will be the Strand Players in Hoboken, which will start off the middle of August. The Warren O'Hara companies at New Bedford and Brockton, Mass., are set for August 19. The Kates company at Haverhill will follow soon after and then the openings will come in quick succession.

The first two of the Blaney string will be in Baltimore, Md., and Cleveland, O., which are slated for the last week in August. Their other stocks in Troy, Buffalo, Pittsburgh, Philadelphia, Brooklyn and the Bronx will open Labor Day, or soon thereafter.

The Third Avenue Theatre Stock is due the latter part of August and Bayonne and Paterson and the Fifth Avenue, Brooklyn, will start about the same time.

The Phelan stock will be back in Lynn, Mass., on Labor Day, as will the Somerville Players at Somerville, Mass. The Poli stocks will start the first week in September and Howard Rumsey expects to have three opening about that time.

### MANHATTANS REHEARSE AUG. 14

The Manhattan Players will start rehearsals on August 14. The company, which is about completed, includes: W. James Bedell, Leonard Rowe, Bill Buhler, Sam Archer, Joseph Lyonell, Harry Bock, Dorothy Burris, Rose Adelle, Winnie Wilmer, Pearl Young, Mrs. Sam Archer, and Mabel Leverton. Manager Hillis has secured some excellent plays for the season, among which are "Mother," "Nearly Married," "The Christian," "The Millionaire's Son" and "The Shop Girl," and several others.

### ALICE FLEMING JOINS FASSETT

HAMILTON, Can., July 20.—Alice Fleming closed last Saturday night with Vaughan Glaser's company in Rochester, and opened here to-night with Malcolm Fassett's company in "Lilac Time."

### HOWARD SIGNS WITH MAC GREGOR

Arthur C. Howard, a stock leading man from the West, last week signed a three-year contract to appear in a series of plays under the management of Edgar MacGregor.

### WATSON STOCK OPENS AUG. 26

PATERSON, N. J., July 29.—Billy Watson will open his stock company at the Lyceum Theatre on August 26th with "The Brat." "Lilac Time" is to follow.

### WILL USE WOMEN DIRECTORS

Charles E. and Harry Blaney intend to employ women stage directors for their group of stock companies now in preparation.

While the woman stage manager is by no means a novelty and there are several throughout the country who have become prominent, the Blaneys are the first to go in for the wholesale employment of women in this line of work. They give as their reason that, under the present conditions, a woman employee is the only one that is certain not to be drafted and, while the draft may cut into the ranks of actors, the latter are more easily replaced than are directors.

If the contemplated raise in the draft age to forty-five becomes a fact, many of the best stock directors in the country will be within the age limit and the Blaneys figure that, with a full complement of women directors, they can go merrily on, while many of the managers who do not make the same preparedness move may find themselves in mid-season without a competent director.

### KYLE STOCK TOURING NEW YORK

ONEONTA, N. Y., July 26.—Kyle's Popular Players are touring New York State and, while Manager Philip C. Sills says that business is not up to the high water mark expected, it still shows a profit. The company includes Ralph McDonald, Isabel MacMinn, Charles Kyle, Rita Gibson, Tom Post, Iona Jacobs, John Romaine and Manager Sills.

### EVARTS SUCCEEDS ERVIN

WILKESBARRE, Pa., July 29.—William Evarts has succeeded Grant Ervin as comedian with the Poli stock here and opened tonight in "Lilac Time." Ervin, who closed last Saturday night, will go to his home on Long Island for a few weeks' vacation. "Here Comes the Bride" will be next week's offering by the company.

### NICHOLS PLAYS 2-WEEK STANDS

Ralph E. Nichols Comedians are playing one and two-week stands through Iowa, giving six bills a week. The company includes: Jessie Troy, Mr. and Mrs. C. A. Phelps, Chris Massaker, Mr. and Mrs. F. Sherman, Mr. and Mrs. H. Thomson, A. F. Tuttle, Bert Howland and Ralph E. Nichols.

### LEADING MAN DRAFTED

RHINEBECK, N. Y., July 26.—Jack Werner Corbin, leading man of the Mattice Stock Company since 1913, has been passed by his local board and is now waiting his call to the colors. The company is doing well here this week. Next week Newpaltz, N. Y., will be played.

### STOCK TO GIVE HORAN PLAY

James C. Horan has placed his three-act play, "At the Altar," with the Strand Players, Hoboken, N. J., for production in September. Mr. Horan is well known as a writer of vaudeville sketches, but this will be his debut as the author of a full length play.

### HARRY HORNE JOINS PHELAN

PORTLAND, Me., July 26.—Harry Horne has joined the Phelan Stock Company temporarily as stage director. "Broken Threads" next week's bill, will be his opening production.

### O'NEIL JOINS POLI STOCK

WILKESBARRE, Pa., July 27.—J. R. O'Neil joined Poli's stock here today as stage manager and to play general business.

### WINNINGER OPENS AUG. 4

APPLETON, Wis., July 29.—The Winniger Brothers show opens here next Monday for a tour of this State.

## STOCK COMPANY AT WINNIPEG OPENED

### STARTS FOURTEENTH SEASON

WINNIPEG, Can., July 29.—The Winnipeg Stock Company opened its regular season tonight at the Winnipeg Theatre, presenting "Upstairs and Down" before an audience that filled the house.

This company, now in its fourteenth season, is perhaps the most popular stock company on the American continent and has such a strong hold upon the affections of local theatregoers that the presentation by it of a particularly strong play will out-draw nine out of ten of the road attractions that visit this city. This fact has been proved time and again.

The reason for this is the excellence of the productions given by Manager G. T. Howden. During his many seasons here he has always had a first class company, and has given none but the best of plays, which has entrenched him so solidly with the public that the traveling company must indeed be a good one if it proves itself a strong competitor.

This season's company, engaged through the offices of Pauline Boyle, New York, is up to the usual standard. Ann Brunough is leading woman; Edna Earl Andrews, second woman; Clara Sniffin, ingenue; Blanche Chapman, characters; Frank Camp, leading man; Fred Kirby, second man; Fred James, juvenile; Freddie Cummings, light comedian; Herbert Dobbins, character, and William B. Short, general business.

Wilson Hummel is stage director and under his supervision, "Upstairs and Down" has been given a capital production.

The season at this house is forty-seven weeks and last season's company closed just five weeks ago last Saturday night.

### NEW CLIFFORD NEARLY READY

URBANA, O., July 26.—The new Billy Clifford Theatre, which owner-manager Clifford is building to replace his old house, destroyed by fire, is nearly completed. The builders are practically through with their work and the decorators have their job well under way. Manager Clifford is now in Chicago getting the interior furnishings and plans to make it one of the most attractive in the State. When the new house is ready to open, the company at the Billy Clifford Canvas Theatre will be transferred and the tent theatre pass out of existence.

### REP. MANAGER JOINS COLORS

Leon Bostwick, part owner of the Bostwick-Davis Company, has joined Uncle Sam's fighting forces and gone to Camp Travis. His partner, Guy B. Davis, has taken over his interest and his place in the players' rosters has been filled by D. Sheffield.

### RETURNS TO GARY THEATRE

GARY, Ind., July 26.—After an absence of nearly a year, J. R. Gollenstein has returned as manager of the Lyric Theatre, which he will run with musical comedy tabs and motion pictures.

### GINNIVAN SHOW IN MICHIGAN

ONSTED, Mich., July 26.—The Norma Ginnivan Dramatic Company is playing through Michigan to good attendance. The show is here this week and next week plays Hudson.

### PICKERTS PLAYING PARKS

The Pickert Sisters Stock Company, featuring Grace and Blanche Pickert, under the management of Erlau Wilcox, is meeting with big success in the New England parks. This is the third season that the company has played the parks and their business tops the previous years. An excellent repertoire of plays has been secured for the coming season, as follows: "Rich Man Poor Man," "Little Peggy O'Moore," "The Heart of Wotona," "The Natural Law," "In Walked Jimmy" and "Playthings."

All special scenery is being painted for each play by Chester Woodard. The plays are produced under the direction of James Marr.

Karl Magee, who has been with the company for eleven months, has left for Camp Devens. The roster of the company is as follows:

Blanche Pickert and Grace Pickert, Val C. Cleary, James Marr, Freddie Beaudoin, Chester Woodard, Ward McDonough, Jessie Lyons, James Hamilton, Erlau Wilcox, Master Erlau and Baby Betty. The company will play from two to five week stands this season and cover the usual route.

### CUTTER STARTS 98TH WEEK

WESTFIELD, N. Y., July 29.—The opening here to-night of the Cutter Stock Company marked the starting of the 98th week without closing. Manager Wallace R. Cutter left the company last week at Jamestown for a ten-day vacation at the home of his mother in Chillicothe, Ohio. Harry Cansdale joined last week for general business. Cansdale is a former favorite with this company.

Manager Cutter has a strong line of plays for the season, prominent among which are "Damaged Goods," "The Natural Law" and "Hello, Bill." The show is booked solid for the season, with six weeks of fair dates during August and September. Next week the company plays Perry, this State.

### EDW. MOSES LEAVES FOR CAMP

ALTOONA, Pa., July 25.—Edward Moses, who has been with the Chicago Stock Company for the last three seasons, closed with the company at Lakemont Park last Saturday to join Uncle Sam's forces in the theatre of war. At the closing performance, Manager Ross Kam took the opportunity to catch "Eddie" on the stage and stopped the action of the play long enough to present him with a watch, numerous useful articles for a soldier's comfort and a supply of smoking material together with a substantial present in cash to buy more with when he gets "Over There" as tokens of the good wishes of his employers, his fellow players and a wide list of friends about the park.

### SPRINGFIELD STOCK CHANGES

SPRINGFIELD, Mass., July 29.—Sue MacManamy is succeeding Francis McGrath as leading lady of the Poli Players in this city and will make her appearance with the company next week in "De Luxe Annie." Illness was the cause of Miss McGrath's retirement from the company.

### MENKEN REPLACES JACKSON

WATERBURY, Conn., July 29.—Helen Menken is replacing Enid Mae Jackson as leading lady of the Poli stock here and opens next Monday in "Romance." Miss Jackson is leaving to prepare for the opening of her own stock company at New Bedford, Mass.

### PRINCESS PLAYERS DOING WELL

KIPTON, O., July 27.—The Princess Players are closing a good week here to-night. The company goes to Wakeman next week.

### HAYES THEATRE TOURING TEXAS

The Hayes Theatre Company, under canvas, is touring Texas to good business.



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W. V. M. A. SETS  
OPENING DATES  
FOR HOUSES

ALL IN OPERATION BY SEPT. 20

The official opening of its theatres was announced from the headquarters of the Western Vaudeville Managers' Association on Friday. All theatres in the West and Midwestern States will be opened by September 20. A number of houses will get under way on August 1, but the majority of them will remain dark until late in September. Finn and Heiman announce their openings as follows:

August 4—Majestic Theatre, Davenport, Iowa.

August 11—Orpheum Theatre, Springfield, Ill.; Orpheum Theatre, Madison, Wis., and Orpheum Theatre, Gary, Ind.

August 18—Empress Theatre, Decatur, Ill.; Hippodrome Theatre, Terre Haute, Ind.; Orpheum Theatre, South Bend, Ind.; Orpheum Theatre, Sioux City, Iowa, and American Theatre, Chicago, Ill.

August 25—Palace Theatre, Moline, Ill.; Majestic Theatre, Waterloo, Iowa; New Grand Theatre, Evansville, Ind., and Lincoln Theatre, Chicago, Ill.

September 1—Orpheum Theatre, Champaign, Ill.

September 8—Orpheum Theatre, Green Bay, Wis.

The Palace Theatres in Rockford, Ill., and Milwaukee, Wis., have remained open all Summer and will go right into their new season without closing their doors.

Other Western Vaudeville Managers' Association theatres announce their openings as follows:

August 1—Grand Opera House, Estherville, Iowa.

August 4—Columbia Theatre, Davenport, Iowa.

August 12—Grand Opera House, St. Louis, Mo.

August 13—Rialto Theatre, Ironwood, Mich.

August 15—Orpheum Theatre, Joliet, Ill.

August 18—Fox Theatre, Aurora, Ill., and Grand Theatre, Elgin, Ill.

August 19—Majestic Theatre, Bloomington, Ill.

August 19—Columbia Theatre, St. Louis, Mo.

August 23—New Wilson Theatre, Beloit, Wis.

August 25—Crystal Theatre, St. Joe, Mo.

August 26—Wilson Avenue Theatre, Chicago; Kedzie Theatre, Chicago (last half); Liberty Theatre, Lincoln, Neb., and Orpheum Theatre, Peoria, Ill.

August 29—Virginia Theatre, Kenosha, Wis.

September 1—Park Theatre, Hannibal, Mo., and Majestic Theatre, Grand Island, Neb.

September 2—Washington Theatre, Granite City, Ill., and Majestic Theatre, Cedar Rapids, Iowa.

September 3—Princess Theatre, Wichita, Kan.

September 12—Princess Theatre, Canton, Ill.

September 20—Grand Opera House, Oshkosh, Wis.

The Orpheum Theatre, Galesburg, Ill.; Orpheum Theatre, Quincy, Ill., and the Plumb Theatre, Streator, Ill., announce their openings for September 8.

## BURGLAR CAUGHT IN ACT

A burglar endeavored to enter the Milda Theatre last week, but was caught in the act by the night watchman, who received a bullet in the shoulder. The watchman returned five shots, and the burglar disappeared, leaving behind him his kit of tools. From latest reports, the watchman is not very seriously injured.

## CABARET LAW STILL IN THE AIR

The much touted cabaret ordinance is still "spitting" fire, as the City Council is hesitating in order to secure a law which will not reveal any loopholes.

A tentative draft of the proposed ordinance to regulate "dry" cabarets was last week presented to the license committee by James W. Breen, assistant corporation counsel, which proposes that licenses for "dry" cabarets be graduated to run from \$25 to \$100. Additional features of the proposed ordinance require that the closing hour be fixed at 1 A. M.

The acting Chief of Police stated to the committee that dry cabarets are "rotten" now than before the recent ordinance went into effect and recommended that all cabarets be required by law to close on the hour of 1 A. M.

At the present time the cabarets are offering their vaudeville shows in a room where there is no intoxicating liquor sold. Their dances are divorced in the same manner. But various investigators for the Police Department stated before the committee that a number of local cabarets were serving intoxicating liquors doped up to represent soft drinks.

## TANGUAY CASE OFF TILL FALL

The Eva Tanguay-Johnnie Ford divorce matter will be given a thorough airing in September, when the courts will again convene. Judge Windes, who heard the case to have the divorce set aside last week, granted a hearing to investigate if the divorce secured by Eva Tanguay was fraudulently procured. Edward J. Ader represents Miss Tanguay, while Johnnie Ford is being defended by Leon A. Berezniak.

## MAY ABANDON R. R. TERMINALS

There is a possibility of abandoning two of Chicago's railroad depots if the Government approves the plans at present in the hands of the Council Committee on Terminals. The Dearborn street station and the Grand Central Depot will be the two closed down. Trains arriving at these stations will be switched into the Illinois Central, Union and La Salle street terminals.

## KRAZY KATS ACT ATTACHED

Anderson's Krazy Kats ran afoul of the law while appearing at the Rialto Theatre last week. Two attachments were filed against them, amounting to \$899.50. Wayne Christy, a local agent, attached for \$149.50, and Paul Comfort, an alleged "angel," sued to recover \$750. Leon A. Berezniak represented Christy & Comfort.

## RAILROADS DELAY OPENING

The Studebaker Theatre has postponed until August 12, the opening of "The Garden of Paradise." Congested railroad traffic is given as the cause of the late opening, as the company could not be accommodated by railroads running in here from Milwaukee, Wis., where the Russell Janey Players are at present appearing.

## RANDOLPH GOING TO WAR

Carl Randolph, treasurer of the George M. Cohan Grand Opera House, has heeded the call to the colors and will depart from his position on August 1, for entrainment to camp. He will be stationed at the Jefferson Barracks, St. Louis, Mo. A farewell party was given him Saturday night at the Press Club.

## BURLESQUE HOUSES OPEN SOON

The Columbia and Star and Garter theatres will open their seasons next Saturday night. The Star and Garter show will be the attraction at the latter theatre.

## THREE SHANNONS ARE SUED

The Three Shannons were sued last week for \$100 by Lon Shean, a Chicago independent agent, who claims this amount for commissions on bookings.

WESTERN SHOW  
SEASON TO  
OPEN EARLY

LOOKS LIKE RECORD BREAKER

The West is preparing to open its new season about the middle of August, and showdom will enter into a season which, at the present time, has the aspect of a record-breaker, regardless of the fact that a shortage of acts and bad railroading will be encountered.

Bookers are far behind their schedule. It is said, and the general routing of acts has been delayed, due, it is reported, to the fact that a scarcity of material now confronts the big agencies.

Vaudeville will benefit this year and will become much stronger in the western cities, due to the fact that the various producers of big legitimate attractions have announced their intentions of curtailing their output, as the Government cannot accommodate them with baggage and sleeping cars. This will necessitate the shelving of a number of productions and their replacement with attractions that can be handled much easier.

The Imperial and Victoria theatres here are going in for vaudeville, unless local producers can supply them with available material. Chicago producers plan to form enough companies, on the stock order, to play local and outlying theatres that can be reached by electric roads and street car lines.

The Crown Theatre, which has been playing traveling attractions, announced this week that it would present burlesque hereafter, supplied through eastern connections.

All outlying vaudeville theatres will be opened by the end of August. The Kedzie, American, Lincoln, Windsor, Avenue, Logan Square and the smaller family houses have also announced this as their opening date.

The Logan Square Theatre will adopt a policy of playing eight acts of vaudeville and changing its bill twice weekly.

## CROWN TO PLAY BURLESQUE

The Crown Theatre will not present dramatic productions this season, but, according to the latest report, burlesque will be the policy of the house when the 1918-19 season gets under way, with companies being supplied by the A. B. C. No. 2 wheel from the East. For a time it was thought that the Crown and Imperial would continue with their legitimate policies, but, upon word from the East that railroad transportation would be very difficult, it was decided to switch to burlesque.

The Imperial has not decided upon what policy it will adopt. The management announces that if legitimate productions can be secured from the East the house would continue to play them. If it is impossible to get this caliber of entertainment the house will revert to vaudeville.

## O'HARA COMPANY READY

Fiske O'Hara has assembled his entire company to act "Married in Haste" at the Olympic Theatre, opening August 12. Associated with him will be Patricia Clary, Nancy Currier, Louise Malloy, Laurette Allen, Robert H. Russell, J. P. Sullivan, W. T. Sheehan, J. E. Miller and Margaret McCabe.

## WORK ON STATELAKE STOPS

Work has again been delayed on the building of the New Statelake Theatre, the Look vaudeville house being erected by the Western Vaudeville Managers' Association. It is impossible to secure steel for the frame work, owing to congested railroads.

## MIMZING BOOKING HOUSES

Charles Mimzing, who has been manager of the Erie for a number of years under D. L. Schwartz, has been given a book on the floor of the Western Vaudeville Managers' Association, through an appointment made by Mort H. Singer, the general manager. He will be in charge of a number of out-of-town theatres, booked through the W. V. M. A.

Barney Walker, who represents Schwartz on the floor of the W. V. M. A., will be appointed manager of the Erie, which position he will occupy in conjunction with his present connection. Schwartz announces his intentions of continuing the personal management of the Milda theatre.

## THEATRES FIGHT SCALPERS

With the opening of the Blackstone Theatre next Monday with Henry Miller and Ruth Chatterton in "A Marriage of Convenience," the policy of "seats on sale at the box office only" will go into effect. This policy will obtain also at the Illinois, Powers and Colonial Theatres. There will be no grounds for complaint by the theatre ticket purchasers, as none will be sold at the hotels, agencies or so-called exchanges.

## MAY GIVE UP THEATRE

Plugh, Connors and Kaufman will probably not resume their lease of the Casino Theatre after September unless the owners of the property agree to a much cheaper rental. It is said that business was not exceedingly big last season, and that the proposition was not a paying one. Should the owners refuse to reduce the rent, the operating company will not continue to run the theatre.

## EARLE GOING TO CAMP

Harry Earle, who has managed numerous theatres on the Jones, Linick and Schaefer circuit, and at present is manager of the Rialto Theatre, will leave civilian life on August 1 and don the uniform of Uncle Sam, holding the commission of first lieutenant. Earle is an expert newspaper man, and will ply his energies along these lines for the Government.

## "OH, LOOK" COMING AUG. 6TH

"Oh, Look" will positively open on August 6, announces the management of the La Salle Opera House. The company will be headed by the Dolly Sisters and Harry Fox. Two other musical shows are booked for this theatre for the coming season. These are all the attractions that will be played at the La Salle, owing to the difficult problem of railroad traffic.

## K. &amp; E. GET COLONIAL

The Colonial Theatre has passed into the control of the Klaw and Erlanger enterprises. Norman Fields, who managed the house under the Jones, Linick and Schaefer banner, has been appointed to manage the Rialto Theatre, succeeding Harry Earle, who enters the Government service as a first lieutenant.

## MANAGER TIMPONI TRANSFERRED

Rollo Timponi, business manager of the Illinois Theatre, this city, has been transferred to the Blackstone Theatre pending the opening of the Colonial, where he will be regularly installed next season.

## I. K. GOLDIE ENLISTS

I. K. Goldie, well known in amusement circles, has enlisted, and entrained on Monday for Camp Royal in South Carolina. He is a member of the Coast Guards.

## WILL START BURLESQUE STOCK

Warren Irons and Arthur Clamage will open the Haymarket Theatre, Madison and Halstead streets, on August 4. They will produce stock burlesque.

## MRS. GEORGE WEBSTER BACK

Mrs. George H. Webster returned to Chicago this week, after spending a month at her Summer home.



# A "SMASHING HIT" FROM THE START

# WHEN YOU COME BACK

## AND YOU WILL COME BACK, THERE'S THE WHOLE WORLD WAITING FOR YOU

### GEO. M. COHAN'S LATEST AND GREATEST MARCH SONG

PROFESSIONAL COPY.

Indicated by *Grand George M. Cohan*

When You Come Back

And You Will Come Back, There's The Whole World Waiting For You

Words and Music  
By GEORGE M. COHAN

Brightly (Not too fast)

The musical score is written for piano and voice. It begins with a piano introduction in 2/4 time. The first line of music is for the piano, with a melody that is simple and catchy. The second line is for the voice, with the lyrics 'When you come back, there's the whole world waiting for you.' The third line is for the piano, with a melody that is more complex and features some triplets. The fourth line is for the voice, with the lyrics 'And you will come back, there's the whole world waiting for you.' The fifth line is for the piano, with a melody that is more complex and features some triplets. The sixth line is for the voice, with the lyrics 'When you come back, there's the whole world waiting for you.' The seventh line is for the piano, with a melody that is more complex and features some triplets. The eighth line is for the voice, with the lyrics 'And you will come back, there's the whole world waiting for you.' The ninth line is for the piano, with a melody that is more complex and features some triplets. The tenth line is for the voice, with the lyrics 'When you come back, there's the whole world waiting for you.' The eleventh line is for the piano, with a melody that is more complex and features some triplets. The twelfth line is for the voice, with the lyrics 'And you will come back, there's the whole world waiting for you.' The thirteenth line is for the piano, with a melody that is more complex and features some triplets. The fourteenth line is for the voice, with the lyrics 'When you come back, there's the whole world waiting for you.' The fifteenth line is for the piano, with a melody that is more complex and features some triplets. The sixteenth line is for the voice, with the lyrics 'And you will come back, there's the whole world waiting for you.' The seventeenth line is for the piano, with a melody that is more complex and features some triplets. The eighteenth line is for the voice, with the lyrics 'When you come back, there's the whole world waiting for you.' The nineteenth line is for the piano, with a melody that is more complex and features some triplets. The twentieth line is for the voice, with the lyrics 'And you will come back, there's the whole world waiting for you.' The twenty-first line is for the piano, with a melody that is more complex and features some triplets. The twenty-second line is for the voice, with the lyrics 'When you come back, there's the whole world waiting for you.' The twenty-third line is for the piano, with a melody that is more complex and features some triplets. The twenty-fourth line is for the voice, with the lyrics 'And you will come back, there's the whole world waiting for you.' The twenty-fifth line is for the piano, with a melody that is more complex and features some triplets. The twenty-sixth line is for the voice, with the lyrics 'When you come back, there's the whole world waiting for you.' The twenty-seventh line is for the piano, with a melody that is more complex and features some triplets. The twenty-eighth line is for the voice, with the lyrics 'And you will come back, there's the whole world waiting for you.' The twenty-ninth line is for the piano, with a melody that is more complex and features some triplets. The thirtieth line is for the voice, with the lyrics 'When you come back, there's the whole world waiting for you.' The thirty-first line is for the piano, with a melody that is more complex and features some triplets. The thirty-second line is for the voice, with the lyrics 'And you will come back, there's the whole world waiting for you.' The thirty-third line is for the piano, with a melody that is more complex and features some triplets. The thirty-fourth line is for the voice, with the lyrics 'When you come back, there's the whole world waiting for you.' The thirty-fifth line is for the piano, with a melody that is more complex and features some triplets. The thirty-sixth line is for the voice, with the lyrics 'And you will come back, there's the whole world waiting for you.' The thirty-seventh line is for the piano, with a melody that is more complex and features some triplets. The thirty-eighth line is for the voice, with the lyrics 'When you come back, there's the whole world waiting for you.' The thirty-ninth line is for the piano, with a melody that is more complex and features some triplets. The fortieth line is for the voice, with the lyrics 'And you will come back, there's the whole world waiting for you.' The forty-first line is for the piano, with a melody that is more complex and features some triplets. The forty-second line is for the voice, with the lyrics 'When you come back, there's the whole world waiting for you.' The forty-third line is for the piano, with a melody that is more complex and features some triplets. The forty-fourth line is for the voice, with the lyrics 'And you will come back, there's the whole world waiting for you.' The forty-fifth line is for the piano, with a melody that is more complex and features some triplets. The forty-sixth line is for the voice, with the lyrics 'When you come back, there's the whole world waiting for you.' The forty-seventh line is for the piano, with a melody that is more complex and features some triplets. The forty-eighth line is for the voice, with the lyrics 'And you will come back, there's the whole world waiting for you.' The forty-ninth line is for the piano, with a melody that is more complex and features some triplets. The fiftieth line is for the voice, with the lyrics 'When you come back, there's the whole world waiting for you.' The fifty-first line is for the piano, with a melody that is more complex and features some triplets. The fifty-second line is for the voice, with the lyrics 'And you will come back, there's the whole world waiting for you.' The fifty-third line is for the piano, with a melody that is more complex and features some triplets. The fifty-fourth line is for the voice, with the lyrics 'When you come back, there's the whole world waiting for you.' The fifty-fifth line is for the piano, with a melody that is more complex and features some triplets. The fifty-sixth line is for the voice, with the lyrics 'And you will come back, there's the whole world waiting for you.' The fifty-seventh line is for the piano, with a melody that is more complex and features some triplets. The fifty-eighth line is for the voice, with the lyrics 'When you come back, there's the whole world waiting for you.' The fifty-ninth line is for the piano, with a melody that is more complex and features some triplets. The sixtieth line is for the voice, with the lyrics 'And you will come back, there's the whole world waiting for you.' The sixty-first line is for the piano, with a melody that is more complex and features some triplets. The sixty-second line is for the voice, with the lyrics 'When you come back, there's the whole world waiting for you.' The sixty-third line is for the piano, with a melody that is more complex and features some triplets. The sixty-fourth line is for the voice, with the lyrics 'And you will come back, there's the whole world waiting for you.' The sixty-fifth line is for the piano, with a melody that is more complex and features some triplets. The sixty-sixth line is for the voice, with the lyrics 'When you come back, there's the whole world waiting for you.' The sixty-seventh line is for the piano, with a melody that is more complex and features some triplets. The sixty-eighth line is for the voice, with the lyrics 'And you will come back, there's the whole world waiting for you.' The sixty-ninth line is for the piano, with a melody that is more complex and features some triplets. The seventieth line is for the voice, with the lyrics 'When you come back, there's the whole world waiting for you.' The seventy-first line is for the piano, with a melody that is more complex and features some triplets. The seventy-second line is for the voice, with the lyrics 'And you will come back, there's the whole world waiting for you.' The seventy-third line is for the piano, with a melody that is more complex and features some triplets. The seventy-fourth line is for the voice, with the lyrics 'When you come back, there's the whole world waiting for you.' The seventy-fifth line is for the piano, with a melody that is more complex and features some triplets. The seventy-sixth line is for the voice, with the lyrics 'And you will come back, there's the whole world waiting for you.' The seventy-seventh line is for the piano, with a melody that is more complex and features some triplets. The seventy-eighth line is for the voice, with the lyrics 'When you come back, there's the whole world waiting for you.' The seventy-ninth line is for the piano, with a melody that is more complex and features some triplets. The eightieth line is for the voice, with the lyrics 'And you will come back, there's the whole world waiting for you.' The eighty-first line is for the piano, with a melody that is more complex and features some triplets. The eighty-second line is for the voice, with the lyrics 'When you come back, there's the whole world waiting for you.' The eighty-third line is for the piano, with a melody that is more complex and features some triplets. The eighty-fourth line is for the voice, with the lyrics 'And you will come back, there's the whole world waiting for you.' The eighty-fifth line is for the piano, with a melody that is more complex and features some triplets. The eighty-sixth line is for the voice, with the lyrics 'When you come back, there's the whole world waiting for you.' The eighty-seventh line is for the piano, with a melody that is more complex and features some triplets. The eighty-eighth line is for the voice, with the lyrics 'And you will come back, there's the whole world waiting for you.' The eighty-ninth line is for the piano, with a melody that is more complex and features some triplets. The ninetieth line is for the voice, with the lyrics 'When you come back, there's the whole world waiting for you.' The ninety-first line is for the piano, with a melody that is more complex and features some triplets. The ninety-second line is for the voice, with the lyrics 'And you will come back, there's the whole world waiting for you.' The ninety-third line is for the piano, with a melody that is more complex and features some triplets. The ninety-fourth line is for the voice, with the lyrics 'When you come back, there's the whole world waiting for you.' The ninety-fifth line is for the piano, with a melody that is more complex and features some triplets. The ninety-sixth line is for the voice, with the lyrics 'And you will come back, there's the whole world waiting for you.' The ninety-seventh line is for the piano, with a melody that is more complex and features some triplets. The ninety-eighth line is for the voice, with the lyrics 'When you come back, there's the whole world waiting for you.' The ninety-ninth line is for the piano, with a melody that is more complex and features some triplets. The hundredth line is for the voice, with the lyrics 'And you will come back, there's the whole world waiting for you.'

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# BURLESQUE

## NEW BROOKLYN HOUSE TO RUN BURLESQUE

WILL OPEN AUG. 17TH

The Crescent Theatre, Brooklyn, was acquired last week by the Walsh Amusement Company, of Philadelphia, from the Realty Associates of Brooklyn, which controls the property. The lease runs for three years, with an option of three years more.

The Walsh Amusement Company is composed of several theatrical and financial men of Philadelphia. It is their intention to place a first-class burlesque stock company of ten principals and twenty-four chorus girls at the Crescent. The company now has the Casino in Washington, and is negotiating for houses in Philadelphia, Newark, New York, Boston and several other cities in New England. They have a booking arrangement, it is said, with the Folly, in Baltimore.

The policy of the company will be to play the principals a week in each house. When they have played all the houses on the circuit, they will repeat with a new book. The chorus will remain at each house all season, but a producer will offer an entirely new set of numbers each week, with change of costumes.

The Crescent is located in the heart of the business, shopping and theatrical district of Brooklyn, at Flatbush avenue and Fulton street, about half way between the Casino, which plays the Columbia Circuit shows, and the Star, an American Circuit house.

The Crescent is the old Montauk Theatre, formerly on Fulton street, which was the first-class house of Brooklyn built by Colonel Simm about twenty-five years ago. When the New Montauk was built, a block away, on Hanover place and Livingston street, the first-class attractions were shifted to that house. The Empire Circuit then leased the old Montauk, and changed its name to the Imperial. They played the house about six months. They built and opened the Casino the following season on Flatbush avenue.

The owners of the house that season moved it back and opened it as a dramatic stock house. This policy proved very successful under the management of Percy Williams, and enjoyed a run of about eight years. Since that time it has had a varied career with pictures and stock companies.

The house is undergoing a number of improvements, as some repairs are necessary to put it back into first-class condition. It is going to be entirely redecorated. It has a seating capacity of about 1,600.

There were many rumors last season that stock burlesque managers were after the house for this season. B. F. Kahn, of the Union Square, was mentioned, as well as the Minsky Brothers. Charles Gramlich was also after the house for his Family Burlesque Circuit.

The Crescent will open about August 17. The manager will be announced this week. It is said he will be a well known Brooklyn theatrical man.

### WATSON HAS SHIP SCENE

A new ship scene has been arranged for Billy Watson's "Oriental Burlesquers," which opens at the Lyceum Theatre, Washington, D. C., Saturday evening, August 3. Saturday, August 12, the show will open in Philadelphia.

Watson's staff for the coming season is Charles Bowman, leader; Charlie Foley, advance; Tom Hatfield, carpenter; Murray Simond, transportation, and Mrs. Guggenheim, wardrobe mistress.

### H. & S. CAST FOUR SHOWS

Below is a roster of four of Hurtig and Seamon's shows:

"Bowery Burlesquers"—Billy Foster, Frank Harcourt, Marty Semon, Joe Bannon, Grace Anderson, Pam Lawrence, Sylvia Webb, Libbie Hart and Lulu Coates and her three crackerjacks. Executive staff: Robert J. Cohn, manager; Charles Bragg, agent; Al Ballard, carpenter; D. Salinger, props, and Joe Wilson, electrician.

"Girls of the U. S. A."—Lew Hilton, Inez Haywood, Arnalia Clark, Tiny Hilson, Babette, Johnnie Bohlman, Charles Figs, Clare Evans and Roy Peck. Staff includes: Manny Rosenthal, manager; Maud Haywood, leader; Al. Dix, carpenter; Ed Anderson, props, and Sam Harris, electrician.

"Midnight Maidens"—Niblo and Spencer, Lee Hickman, Jack Rose, Nellie Lockwood, Lou Turner and Buster Perry.

"Big Wonder Show"—George P. Murphy, Primrose Semon, Arthur Conrad, Estelle Colbert, Joe Mitchell and Murphy and Adams.

### TWO NEW SHOWS READY

Rehearsals of the "Frolics of the Day" and "Girls of America," the two first shows to open on the Family Burlesque Circuit, start August 1. Both shows are complete. For the "Frolics of the Day" are Babe and Eddie Pierce, Jean Leonard, Charlie Graham, the Yankee Doodle Trio, Inga Agni, Charles Dunn, George Heather and a chorus of twenty girls.

For the "Girls of America" are La Belle Helene, Charles Relyea, Burke and Levitte, Nat Platkin, Neva Norris, the Xyela Sisters, Sam Bush and Bettina and a chorus of twenty. Charles E. Ingersoll will manage the Yonkers House, with Charles Marks as assistant manager and press representative.

### ELEANOR LEFT \$10,000

The will of Eleanor Moretti, which was filed last week in the Surrogate's Court, shows that the actress left an estate of "more than \$10,000." To her husband, Charles P. Huntington, is bequeathed any and all of the real estate and personal property which he may have given her or may have put in her name for himself. The residue of the estate goes in equal shares to her two sisters, Violet Rand Dunbar and Katherine Florence Williams, who are named, without bonds, as executors.

### HOWARD SIGNS McGEE

Jay F. McGee, Irish comedian, has been signed by Joe Howard, manager of the Gayety Theatre, Philadelphia, as one of his producing comedians for the coming season. McGee has been playing at the Folly Theatre, Washington, D. C., for the last eight weeks.

Sadie De Voy, soubrette, is also a late addition to the Howard forces.

### ALBERT LEONI GETS COMMISSION

Albert Leoni, stepson of George Peck, general manager of the American Burlesque Circuit, has been in training for the Aviation branch of the service at Kelly Field, Texas, the past five months. He has just been given a commission and will sail for the other side shortly.

### "BEEF TRUST" OPENS AUG. 9

Watson's "Beef Trust" will open August 9 at Mansfield, Ohio, and fill in the balance of the time before its regular season's opening at the Gayety, St. Louis, Aug. 18.

### "MERRY ROUNDERS" OPENS AUG. 17

PATERSON, N. J., July 29.—The Orpheum, this city, will open its season Saturday night August 17, with "The Merry Rounders."

## AMERICAN AGAIN WARNS ABOUT DANCERS

### ONE MANAGER REPRIMANDED

Contrary to instructions issued several months ago by General Manager George A. Peck of the American Burlesque Circuit, that managers of houses and shows were not to bill or offer at any theatre on that circuit a dancer of any nature, word was received last week at the headquarters of the circuit that a show had got out throwaways advertising "The Dancing Beauty" in a new house in a city not far from an army cantonment.

When seen, Mr. Peck said that he had called the manager of that particular show to his office, but he claimed that he did not know anything about it, and that his agent had got out the throwaways without his knowledge.

Mr. Peck then dictated a letter to be sent to all company managers, explaining that if this happened again he would cancel the franchise of the show, irrespective of who owns it.

The American Burlesque Association is very particular about shows carrying or billing dancers and will not tolerate any of their shows using any kind of a dance.

### EMMETT CALLAHAN ENLISTS

Emmett Callahan, of the act of Callahan Brothers, and Midgie Miller, enlisted in the navy last week. He was rated by his local board in Class 3 before he joined the colors. Miss Miller and "Chuck" Callahan will do a double until Emmett returns.

### WALSH GOES ON VACATION

George F. Walsh, of the Union Square Stock Company, started on a four weeks' vacation last Saturday night. He will spend most of the time at his former home at Cape Cod. Brad Sutton is handling Walsh's part while he is away.

### OVERHAUL STAR AND GAYETY

The Star and Gayety theatres of Brooklyn, playing the American Circuit attractions, will both look like new houses when they open Saturday night. Painters and decorators have been busy on both houses.

### SHARP FINISHES THREE SHOWS

Billy Sharp has finished producing the following shows: Pete Clark's, Pat White's, William Campbell's, and started last Monday on Belfridge's "Hip, Hip, Hooray Girls" show.

### PRIMA DONNA GETS DIVORCE

Frances St. Clair, prima donna of the Union Square Stock Company, has secured a divorce from Zadora, a dramatic actor, in Chicago. Ader and Ader represented Miss St. Clair.

### FREIDELL AND CALLAHAN CALLED

Scottie Friedell and Jack Callahan, of the "Grown Up Babies," were called from rehearsal last week by their local draft boards to report for duty.

### PONY BECOMES SOUBRETTE

Ben Kahn has made a soubrette of Babe Wellington. She started with this week's show. Miss Wellington has been a pony with the company.

### SIGNED FOR BEEF TRUST

Sweeney and Rooney, a dancing team, and Silvers Saunders, juggler, have joined Watson's Beef Trust.

### IMPROVE H. & S. HOUSE

Hurtig and Seamon's Theatre on 125th street is undergoing many improvements under the direction of Manager Lou Hurtig. Three extra rows of seats will be added to the rear of the orchestra, increasing the seating capacity by one hundred. The interior of the house is also being redecorated. The box office staff will remain the same as last season.

### ACTRESS LEFT \$800 ESTATE

Kate Fisher, who died July 12 at her home in Brooklyn, N. Y., left an estate of "about \$800," according to her daughter, Zoie G. Underwood, whose application for letters of administration upon the estate were granted last week in the Kings County Surrogate's Court.

### WILL DO LARIAT DANCE

Kate Pullman, the whirlwind soubrette of burlesque, will introduce a lariat dance with the Rose Sydell Show this season.

The show left New York Tuesday for Chicago, where it will open Saturday night at the Columbia.

### LEAVITT'S BOOK IS OUT

Abe Leavitt's first issue of "Hit Bits" is now on sale and should prove an excellent asset to many a performer. Leavitt has written the books for eleven shows this season. All are in rehearsal now.

### CASINO READY TO OPEN

Manager Rife has about completed the inside and outside decorations of the Casino, Brooklyn, and has it ready for its opening Saturday night with the Mollie Williams show.

### "BIG REVIEW" BOOK FINISHED

Felix Adler and Frank Tannehill have just finished the book for Henry Dixon's "Big Review." The show is now in rehearsal. Jack Mason is putting on the numbers.

### TENNY REPLACES POWERS

Elmer Tenny has replaced Lou Powers with the "Sight Seers." Powers did not show up for rehearsals. It is said that he has joined the Avenue Stock, at Detroit.

### IS BOOKED SOLID

The "Darktown Follies" is booked solid for next season opening in Washington early in August. Ben Probst will manage the show. Martin Free will go ahead.

### LIVINGSTON MADE MANAGER

Harry Hills and Ida Emmerson have joined Pete Clark's "Oh, Girl" company, and are now rehearsing with the show. Lew Livingston will be the manager.

### LAMBERT REPLACES MAYER

Eddie Lambert has been engaged by Max Spiegel for "Cheer Up America" in the place left vacant by Arthur Mayer, who is in the Government employ.

### WRITES "GIRLS OF U. S. A." BOOK

Loney Haskell is writing the book for "Girls of the U. S. A." to be offered on the Columbia Circuit this season.

### JERMON TO BOOK CONCERTS

Rush Jermon will book the Sunday concerts at the Star and Gayety theatres, Brooklyn, this season.

### STEPPE RENEWS CONTRACT

Harry Steppe has signed to star for three years more under the direction of Harry Hastings.

### ROSE SYDELL PICKS INGENUE

Gertrude O'Connor is the ingenue of Rose Sydell's "Famous London Belles."

Burlesque News continued on Page 31



HERE IT IS FOLKS!

# THAT PEACH

Of a Novelty Rag Jazz Hit!

**Take Your  
Time and  
Get It  
Right!**



**HERE'S  
YOUR  
COPY!**

**YOUR COPY  
AND ORCHESTRATION  
ARE READY!**

**Took Talent to Write  
This One!**

Words by  
GRANT CLARKE

Everything Is Peaches Down In Georgia

Music by  
MILTON AGER & GEO. W. MEYER

Allegro moderato

Till Ready

VOICE

Down in Georgia  
All of Georgia's  
there are peaches full  
Wait-ing for you  
They're all gor-geous,

Yes, and each is  
each one reaches  
Sweet  
Right  
as an-y  
in-to your peach  
heart  
that you could reach for on a  
part of Georgia

South-ern beau-ties,  
Cling-stone peach-es  
they are fam-ous  
clinging right to you, Georgia's  
where they  
haunt your

grow  
dream  
CHORUS.  
My folks write me, They in-vite me  
Think of get-ting, Al-ways get-ting  
Don't you want to  
Peach-es in your cream!

Ev-ry-thing is peaches down in Geor-gia  
For a peach of a  
time  
What a peach of a  
clime

Believe me, Par-a-dise is wait-ing down there  
I've got a peach of a Pa,  
peach of a Ma,

Oh, what a peach of a coup-le they are!  
There's a preacher preach-es down in  
Geor-gia  
Al-ways ready to say:  
Will you love and o-bey?

I bet you'll pick your-self a peach of a wife,  
Set-tle down to a peach of a life

Ev-ry-thing is peach-es down in Geor-gia.

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**It  
Has  
the  
Kick  
That  
Does  
the  
Trick!**

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Pantages Theatre Building

**MINNEAPOLIS**  
Lyric Theatre Building



**JACK KINGSBERRY** joined Taylor Granville's act last Monday.

**Brady Greer** will probably manage the Belmont Theatre next season.

**Edwin F. Reilly** is temporarily in charge of the Regent Theatre.

**Mayer Jones**, a Loew agent, is spending a vacation in the Catskills.

**Joe Leblang** has enlarged his ticket office by twenty-five square feet.

**Anita Sklova**, stenographer in Abe Feinberg's office, is on a vacation.

**Lillie Leonora** has been engaged for the Moulin Rouge through Lillian Greens.

**Charles Purcell**, formerly with "Maytime," has returned from Atlantic City.

**Ethel Valentine** has been engaged for a leading role in "Among Those Present."

"The Four Buttercups" will open their Orpheum Circuit tour early in September.

**Izetta** has been routed for a tour of the W. V. M. A. time, opening in August.

**Julia Kellety** has signed to play the principal role in "The Sporting Widows."

**Eva Puck** opened last week at the Hamilton, and will play the Moss Circuit.

**Earl Mossman**, of Mossman and Vance, will enter vaudeville as a single next season.

**Polly Aronson** will again handle the props at the Victoria, Pittsburgh, this season.

**James E. Rosen**, late of the "Newlyweds," is now under contract to B. D. Berg.

**Leo Henning** has been engaged by Edgar MacGregor for one of his new productions.

**Yule and Foster** will not split as has been stated. The act will continue as a team.

**Berry and Nickerson** announce they will travel eastward when the new season opens.

**Henry Stephenson** has signed to play an important role in "Information, Please."

**Elise Bartlett** has retired from the cast of "She Walked in Her Sleep" owing to illness.

**Ray Raymond** has been engaged by the Shuberts to appear in "Miss I Don't Know."

**Charles E. Hodkins** has returned to the woods of Wisconsin to conclude his fishing trip.

**Jack Kohl** is a member of the Motor Supply Train, 7th Division, encamped at Waco, Tex.

**Fred Ackerman** has returned to the box office of the Majestic Theatre following a vacation.

**Monohan and Company** will be under the direction of the Lew Goldberg Agency next season.

**Fitzhuth L. Brown** has been made manager of the Liberty Theatre at Camp Sevier, S. C.

**Jean Newcombe** last week joined the "Going Up" company to play the role of Mrs. Douglas.

**Willie Berger**, who is in New York, is expected to return to the W. V. M. A. late this week.

**Billy Kent** has been engaged by H. H. Frazee for a leading role in the support of Nora Bayes.

## ABOUT YOU! AND YOU!! AND YOU!!!

(Continued on page 31)

**Eileen Huban** has signed with Iden Payne for his forthcoming season at the Belmont Theatre.

"The Farmerettes" are routed for a tour of the Western Vaudeville Managers' Association time.

**Milton Silver**, who is now in the service of Uncle Sam, is attached to the intelligence department.

**Otto Koerner and Company** have arrived in Chicago, headed eastward for a New York opening.

**Frances Carson** has signed for the leading role in "Some Daddy," Wendell Phillips Dodge's new production.

**Helen Ukers** has been given the principal dancing and singing role in "Have a Heart," by Henry W. Savage.

**N. T. Granlund**, publicity director for the Marcus Loew Amusement Enterprises, has returned from a vacation.

**Robert Williams** opened last week in the juvenile role in "Eyes of Youth" at the Thirty-ninth Street Theatre.

**Harry Pincus**, booking agent, is on a vacation and, incidentally, recuperating from a near attack of pneumonia.

**Russell and Greenwald** will have a new tabloid on the road next season, which will be routed by the W. V. M. A.

**Tom Lewis**, assisted by John Kearney, will shortly be seen in a new vaudeville act entitled "The Sport of Kings."

**Paul Stanton** has been engaged by Smith & Golden for an important role in their new production, "Lightnin'."

**Jack Shea**, of the Sheedy Booking Agency, is at Sherman Lake, at Davenport Center, N. Y., on a vacation.

**Victor Kiraly**, business manager of "The Midnight Frolicers," was presented with a baby girl by his wife last week.

**Gertrude Dallass and William Sully** have been signed by Henry W. Savage for his "Head Over Heels" Company.

**Lionel Braham** has been engaged for Elliott, Comstock & Gest's "Chu Chin Chow," to open in Philadelphia Aug. 26.

**James Williamson**, assistant manager of the Liberty Theatre at Camp Gordon, has been placed in charge of the theatre.

**Arthur Klar**, one of the recruits in the naval recruiting scene in "Getting Together," enlisted in the navy last week.

**Cordelia MacKinnon**, of MacKinnon and LeCoste, has been engaged for one of Arthur Hammerstein's forthcoming productions.

**Orme Caldara** has signed with Selwyn & Company for a leading role in "Information, Please," in which Jane Cowl will star.

**Oscar J. Perrin** has been appointed manager of the Empire Theatre, Albany, N. Y., and will open August 5, with "The Liberty Girls."

**Charles Judels** is playing the role of Sig. Pambinetti in "Head Over Heels," in which Mitzi Hajos has resumed her starring tour.

**Bill Oviatt** is to manage the Century Theatre during the week that "Yip, Yip, Yaphank" is presented there by the men from Yaphank.

**Jack MacLain and Joe Worden** will assist Chamberlain Brown in his department devoted to the casting of companies for motion pictures.

**Mr. and Mrs. Frank Le Roy Prevost** will celebrate their twenty-fifth wedding anniversary on Aug. 4 at their summer home in Jamaica, L. I.

**Florence Earl** is playing a special engagement with the Aborn Opera Company. She will appear in a Broadway production in the fall.

**Ed. H. Crawford**, of Hinton and Crawford, mourns the loss of his sister, May, who died last week at her home in Brooklyn from Bright's disease.

**Manager Robbins**, of B. F. Keith's Theatre, Washington, D. C., left on a vacation at Dingman's Ferry last week in the company of Eddie Darling.

**Kathryn Dahl and Charles Gillen** have returned East after a tour of the Orpheum Circuit, and will appear at Beach houses during the summer.

**Robert Glecker**, of the "Daddy Long Legs" Company, obtained a permit for a passport for Canada from his draft board, Local No. 115, last Monday.

**Raymond Gilbert** last week began rehearsals of "The Poppy Lady," the play in which Olive Dell will star. He will open next week out of town.

**Corporal Derby Holmes**, author of "The Yankee in the Trenches," has signed with Joseph Hart to appear in a new sketch in support of Minnie Dupree.

**Mr. and Mrs. Harry A. Shea** are spending a week on a vacation auto tour. Arthur S. Lyons is in charge of the Shea booking offices in their absence.

"The Girl at the Cigar Stand" has gone to the storehouse for the balance of this season. The act will resume a vaudeville engagement early in September.

**Jack Lewis, Bob Manning and Thomas Lahiff** have formed a new singing trio, and are appearing in the far West under the title of "The Three Recruits."

**Maggie McKay**, of the Monte Carter Company, and **Wallace Eagan**, stage manager of the Palace Hip, Seattle, Wash., were married recently in that city.

**Edythe Angell**, of the Angell Sisters, has signed a two-year contract with B. D. Berg and will soon be featured in an all-girl review about to be produced by Berg.

**Justine Johnstone** has signed with the Shuberts to appear in the Midnight Show which they will produce atop the Forty-fourth Street Theatre in September.

**Dr. Leo Sommer**, director of the Royal Hungarian Gypsy Band and Orchestra, was last week made defendant in a divorce suit brought by Mrs. Helen Sommer.

**Leonora Sparkes**, prima donna soprano at the Metropolitan Opera House, was seriously injured as a result of an automobile smash-up which occurred last Sunday.

**Matt Whitman** has been made motion picture distributor for the Liberty Theatres, with headquarters in Atlanta, Ga., working under the direction of E. L. Hyman.

**Alex. Steiner**, of the United Booking Offices, has succeeded Ellsworth Striker in Charles Bornhaupt's booking offices, following Striker's enlistment with the Marines.

**Jimmy Graham** has doffed the make-up of the stage for the overalls of an auto mechanic, and is employed in a Detroit automobile plant. Ernie Otto is doing likewise.

**Eda Von Buslow**, who has been playing in "Daddy Long Legs" for the last two years, has been engaged for the musical version of "A Full House," to be produced next season.

**B. D. Berg** has returned from a business trip to Chicago. He will return to the Windy City in September and establish an office in the new State Lake Theatre Building.

**Annie Hughes and William Devereaux** have been added to the company that Charles Frohman, Inc., is engaging to support Cyril Maude this season in "The Saving Grace."

**Izzie Halperin**, attached to the Intelligence Department of the United States Army, and stationed at Jefferson Barracks, St. Louis, Mo., is in Chicago on a ten-day furlough.

**William Fox** outbid William Randolph Hearst for a doll auctioned off by the Red Cross at Castles by the Sea, at Long Beach, Sunday. The prize cost the theatrical man \$2,000.

**Gussie Kiczales**, of the World Film Corporation, received word last week that a relative, Charles Cranes, of 861 Kelly street, had been badly injured in the fighting "over there."

**Cecil Renard**, formerly featured sourette with B. D. Berg's "College Girls Frolics" and late featured "Wedding Shell," will again be seen in a new girl act producing for her by Berg.

**William L. Lewis**, a musician in this city, was ordered last week by Supreme Court Justice McAvoy to pay his wife \$15 a week alimony pending her suit for separation and his counter suit for divorce.

**John P. Slocum** has perfected arrangements for an early production of "The Cave Lady," a musical comedy, the book and lyrics of which are by Roland Oliver and Charles Dickson, and music by H. B. Olson.

**Sergeant Dick Hoffman and Private Irving Yates**, both of the W. V. M. A., will go into camp for ten days on August 14. They will be stationed at Camp Logan, Ill. Both are members of Co. F., Fourth Illinois Infantry Reserves.

**Marian Harding** has returned from Charleston, S. C., where she played the lead in two pictures, produced by Will Bradley, one of which was "As Ye Sow." Miss Harding is to be featured in a dramatic road show in the fall.

**Louise Groody**, who has been engaged by John Cort for his production of "Fiddlers Three," has gone to Peterboro, New Hampshire, to further develop her dancing talent under the guidance of Alex Kosloff, who has established his Summer school at that point.

**Herbert Williams**, of Williams and Wolfus, is now hailed as the checker champion of vaudeville. He defeated John Fleming, of the Bushwick Theatre, Brooklyn, last week by a score of 13 to 12, thereby wresting from Fleming the honors previously held by the latter.

**Arthur Terker**, claiming to be a writer of plays and scenarios, was arraigned last week in Washington Heights Court on a charge of disorderly conduct preferred by his mother, who said he had refused to work. Terker was ordered to "drive a truck or something equally useful," and the case was adjourned for a week.

**William Hines**, for some time on the staff of the White Way, and more recently at Camp Upton, has applied for and been admitted to the Officers' Training School at Camp Gordon, for which he will shortly leave, after placing his child, the custody of which he recently was awarded by the courts, in the care of his mother, in Los Angeles.



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### MR. and MRS. PERFORMER:

How can we thank you for the marvelous support you have given us? The only natural thing we can think of is to offer you the greatest batch of songs we have ever turned out during our entire career.

No. 1

## WEE WEE MARIE

OUI OUI MARIE

Words by ALFRED BRYAN and JOE MCCARTHY

Music by FRED FISHER

We gave you "When I get you alone tonight," "Rip Van Winkle," "Dancing Around," "Oh, My Love," "They go Wild simply Wild over Me." In offering "WEE WEE MARIE," we guarantee you the biggest sensational comedy song hit of your life time.

No. 2

IN THE

## LAND O' YAMO YAMO

FUNICULI, FUNICULI, FUNICULA

Words by JOE MCCARTHY

Music by FRED FISHER

We have tried this song out, maybe your have. If you haven't, jump right on it. It makes your work a pleasure. It is our pleasure to give it to you. Patter, burlesque, and everything to make your audience laugh.

No. 3

## IF I COULD PEEP THRU THE

WINDOW TONIGHT

Words by JOE MCCARTHY

Music by VAN & SCHENK

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Words by JOE MCCARTHY

Music by VAN & SCHENK

We gave you 'Spark of Love,' 'Peg O' My Heart,' 'If we can't be the Same Old Sweetheart,' 'You made me Love you,' 'Lorraine.' This is positively the most sympathetic, appealing ballad we have ever offered you. There are millions who would like to "peep thru the window tonight."

No. 4

# I'M GOIN' TO FIGHT MY WAY RIGHT BACK TO CAROLINA

By BILLY BASKETTE and JESSIE SPIESS

Combine all the Dixie songs you ever heard; combine all the war songs you ever heard, and melt them into one. Here is the surest fire bullet you have ever fired into an audience. Every word writer and every tune writer connected with any publisher, will tell you this is the greatest rag novelty war song written in years. We didn't write this song, but we are very proud to publish it.

NOW! We have versions for these songs in every dialect, every character, every description to suit your act. Patters, Doubles, Trios, Quartettes, Obligatos, Etc. Orchestrations in any key.

**"OH LOOK!"** Presented by ELLIOTT, COMSTOCK & GEST, with HARRY FOX and the DOLLY SISTERS. Book by JAMES MONTGOMERY. Staged by MILTON & ROYCE.

# I'M ALWAYS CHASING RAINBOWS

Lyrics by JOSEPH MCCARTHY

Music by HARRY CARROLL

Singing rights to this number are restricted to "Oh, Look," but we shall be very happy to have all dumb acts, musical acts, orchestras, bands, cafes and cabarets play this wonderful melody.

THIS IS THE SUREST FIRE HIT OF THE SEASON

We also publish the two reigning song hits

**"LORRAINE"**

AND

**"THEY GO WILD, SIMPLY WILD OVER ME"**

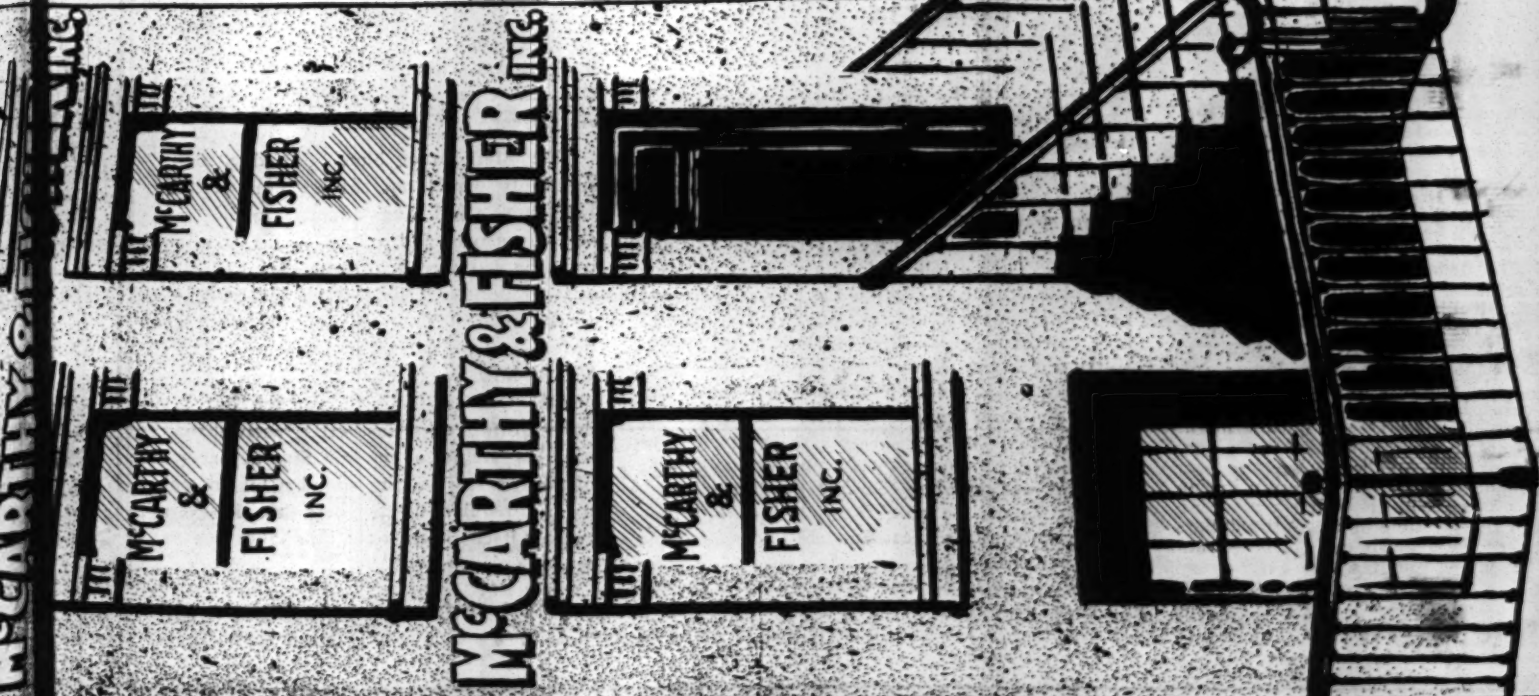
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Gen. Mgr.





## At B. F. Keith's Bushwick Theatre This Week (July 29)

WALTER

JULIA

# CLINTON **AND** ROONEY

*Our Commander In Chief — "PAT" —*

**Week of Aug. 5—B. F. Keith's Royal Theatre**

## TOM KELLY ALONE

Formerly of  
KELLY and VIOLETTE

**Read what the critics say on my New York City showing:**

"Telegraph," July 21, 1918

**TOM KELLY.**  
Eighty-first Street Theatre,  
Tuesday night, July 16.  
In One.

Not very often—just occasionally—it is the good fortune of the seeker after good vaudeville material to encounter a man who can entertain on his own hook. Here we have a male single who had his audience laughing almost constantly with some excellent and typically Irish stories of undeniable Celtic wit. And the strange part of it, they sounded most refreshingly new. Think of that—original tales in these progressive days of vaudeville! To define his style of work one must liken him in a measure to Frank Fogarty and the late J. W. Kelly, "the Rolling Mill Man." However, comparisons cease, for this chap has a fine voice, a cross between baritone and basso, healthy and powerful enough to fill this large theatre from pit to dome. Another asset which should not be forgotten is his personality, which like his brogue (assumed, of course, though we believe that his ancestry and lineage might be traced to the country of Brian Boru and Tom Moore) continues to grow the longer you see and hear him. If the hit he made here tonight is any criterion there is no doubt his name will soon find a place on the billing of some of the big-time houses. It's dollars to doughnuts he makes good in an early spot—if not later. Went fine. Seventeen minutes.

"Clipper," July 17, 1918

**TOM KELLY.**  
Theatre—Fifty-eighth Street.  
Style—Monologist.  
Time—Fifteen minutes.  
Setting—In one.

Tom Kelly starts his act the same way the late J. W. Kelly was wont to begin his offering.

After having made several laudatory remarks anent the excellent qualities of Irish folk, he sings a ballad. This is followed by a number of gags, all told in brogue. Kelly has the knack, possessed by few, of making old gags sound new, for at least one out of every three has been done before. But not the way Kelly does them. He sings a "mother" ballad that is in a class all by itself and which won him an encore. After telling several more Irish stories and giving a toast to the boys over there, he sings a comedy number about what our boys will do when they get the Kaiser.

Kelly should be able to walk into big time vaudeville with his eyes shut and find no trouble staying there.

S. K.

Variety, July 19, 1918

**TOM KELLY.**  
Songs and Stories.  
22 mins. One.  
81st Street.

That 81st Street bunch Monday night seemingly would not tire of Tom Kelly's Irish stories and songs and after giving 'em several encores and almost in his dressing room he was forced to come back and give another song. Kelly's stock in trade appears to be Irish stories recounted in brogue and a good singing voice which he knows how to use. Kelly formerly appeared with a feminine partner but it's doubtful if he ever was better received than with his "single" at the 81st Street. Several of Kelly's stories may sound a bit ancient to the regular theatregoers but laughter repeats itself through the inimitable way he sends 'em over.

Mark.

**Fifth Avenue, Now (Week July 29-31)**

**Direction, ALF. T. WINTON**



# VAUDEVILLE BILLS For Next Week

## U. B. O.

### NEW YORK CITY.

Palace—Grace LaRue—Byron & Dickson—Wheaton & Carroll—Clark & Hamilton—Arthur Deagon. (Four to All.)

Riverside—Wheaton & Carroll—George McFarlane—Minnie Allen & Jimmie Montgomery & Perry—Kramer & Morton—Elsie Williams & Co.—Seven Bracks—Emma Stephens—Gardner Bros.

Royal—Van & Schenck—"For Pity's Sake"—Jack Clifford & Co.—Margaret Young—Clinton & Rooney—Cameron, Clemons & Co.—Shirley Sisters—Four Bolases.

125th Street (Aug. 1-4)—Bissett & Bestry—Cooper & Ricardo—Bower's Song Revue.

Fifth Avenue (Aug. 1-4)—Pop Ward—J. C. Nugent & Co.—"White Coupons."

23d Street (Aug. 1-4)—Crawford & Broderick—Thurlow, Burger & Co.

81st Street (Aug. 1-4)—Ruhl & Ruhl—McMahon Sisters—"Lots & Lots of It"—Thomas P. Dunn—Rabini & Diani.

58th Street (Aug. 1-4)—Three Debutantes—Allen & Clark—James Devlin Trio—Sam Harris—Jos. Remington & Co.—Harvey, Hanvey & Grayce—"Kid Hamlet."

Harlem Opera House (Aug. 1-4)—Eddie Borden & Co.—"Somewhere in France."

### BROOKLYN.

Bushwick—Hyams & McIntyre—Dickinson & Deagon—Barr Twins—Ethel McDonough—"The Decorators"—Ryan & Joyce—Conway & Fields—George N. Brown—Hanson Duo.

Prospect (Aug. 1-4)—Tower & Darrell—Eva Shirley—Crosby's Corners—Frank Gaby.

Greenpoint (Aug. 1-4)—Mason & Cole—Sylvia Clarke—Doris Hardy & Co.—Billy McDermott.

### BRIGHTON BEACH.

New Brighton—Nan Halperin—Morton & Glass—McMelling & Meyers—Sheehan & Regay—Swift & Kelly.

### CONEY ISLAND.

Henderson's—Six Kirksmith Sisters—Jack Wilson. (Seven to All.)

### ROCKAWAY.

Morrison's—Joe Jackson—Nonette—Howard & Clark—"Rubeville"—Gilbert & Friedland.

### BUFFALO, N. Y.

Shea's—Albertina Rasch—Johnny Dooley—"Somewhere in France."

### BOSTON, MASS.

Keith's—Helen Ware—Roubie Sims—Frankie Heath—Conell & Craven—Ziegler Sisters & Kentucky Five—Chas. Irwin—Ashli Troupe.

### CLEVELAND, OHIO.

Keith's—James Watts & Co.—Santi—Smith & Austin—Walter Brower—Adlon & Co.—Louis & Leopold.

### DETROIT, MICH.

Miles—Four Portias Sisters—Paul Le Bar & Bro.—Holmes & Wells—Lucille Cavanaugh—Lynn Cowan—Bessie Browning & Co.

### GRAND RAPIDS, MICH.

Ramon Park—Al Shayne—Prosper & Moret—Mile. Therese & Co.—Fred Allen.

### JERSEY CITY, N. J.

Keith's (Aug. 1-4)—Denver & Frisco—Winona Winters—Yates & Reed.

### MT. VERNON, N. Y.

Proctor's (Aug. 1-4)—DeWitt, Burns & Torrence—Walter Brower—Sampel & Leonard—Elizabeth Brice.

### PORTLAND, ORE.

Keith's—Gomme & Albert—Burt Johnson & Co.

### PHILADELPHIA, PA.

Keith's—McKay & Ardline—Harry Holman & Co.—Walter Weems—Farrell Taylor & Co.—Mme. Dazie & Co.—Rieves & Arnold—Two Rodrigues—The Brads.

### WASHINGTON, D. C.

Keith's—Frances & Ross—Ford Sisters—Embs & Alton—Orth & Cody—Eddie Foy & Seven Foyes—Hendlere & Co.—Ward Bros.

### YONKERS, N. Y.

Proctor's (Aug. 1-4)—Lady Tauldo Noy—Finlay & Hill.

## ORPHEUM CIRCUIT

### CHICAGO, ILL.

Majestic—"On High Seas"—Sandy Shaw—Fisher Hawley & Co.—Al Herman—Jack Alfred & Co.—Australian Creightons.

### DULUTH, MINN.

Orpheum—Alla Moskova—Wilfred Clarke—Shaw & Campbell—Eddy Duo—Clark & Bergman—Morton & Lee—Moss & Frye.

### LOUISVILLE, KY.

Fontaine Ferry Park—Foster Ball & Co.—Margaret Edwards—Eddie & Ramsden—Lane & Harper—Stewart & Mercer.

### LOS ANGELES, CAL.

Orpheum—Mme. Sarah Bernhardt—Mayo & Lynn—Drew & Wallace—Equill Bros.—Albert Donnelly—Carl McCullough—Eddie Carr & Co.—Ruth Budd.

### SAN FRANCISCO, CAL.

Orpheum—Ralph Hers—Vadie & Gyi—Dooley & Nelson—Valyda & Brasillians—Moran & Mack—Lew Madden & Co.—Yerka Twins—Derwent Hall Caine.

### ST. LOUIS, MO.

Forrest Park Highlands—Black & White—Roy Harrah & Co.—"Man Off Ice Wagon"—Marco Twins—Harris & Lyman.

### POLI CIRCUIT

### WINNIPEG, CAN.

Orpheum—Amoros Sisters—Browne Girls—Columbia & Victor—Conlin & Glass—"Where Things Happen"—Blason City Four—Gatier's Toy Shop.

### BRIDGEPORT, CONN.

Poli (First Half)—Harmon & O'Connor. (Last Half)—Vaughn & Dreams—Holliday & Collins—Louis Hart.

Plaza (First Half)—Edith & Eddie Adair—Jeanette Childs—Imperial Quintette. (Last Half)—Wise & Wiser—Sherman Wade—Whitney's Dolls.

### HARTFORD, CONN.

Poli (First Half)—Belle & Wood—Evelyn Cunningham—Bond Wilson & Co.—Crosby's Corners. (Last Half)—Fay & Fox—Jack North—"Bride Shop."

## NEW HAVEN, CONN.

Bison—Wise & Wiser—Sherman Wade—Holliday & Collins—Jeanette Childs—Lazar & Dale.

Palace (First Half)—Vaughn & Dreams—Jack North. (Last Half)—"American Ace."

## WORCESTER, MASS.

Poli (First Half)—Fay & Fox—"Bride Shop." (Last Half)—Belle & Wood—Bond Wilson & Co.—"Crosby's Corner."

Plaza (First Half)—Whitney's Dolls—Lazar & Dale—Louis Hart. (Last Half)—Evelyn Cunningham.

## LOEW CIRCUIT

### NEW YORK CITY.

American (First Half)—Tashi Troupe—Marr & Burke—Tom Moore & Girls—Zelaya—Francis & Wilson—"Why Worry"—Cliff Clark—Three Victorias. (Last Half)—Raymond & Wilbert—Langdon & Smith—Faye & Jack Smith—Blanche Alfred & Girls—Teh Wah—Day & Neville—The Flotos.

Boulevard (First Half)—Nelson—Belle Oliver—Barney Williams & Co.—Bessett & Scott. (Last Half)—McClure & Dolly—Flo & Ollie Walters—Frank Reddick & Co.—Ben Lynn—Martini & Maximilian.

Avenue B (First Half)—Delight, Ethel & Hardy—Taylor & Corelli—Buddy Walker—Jack & Foris. (Last Half)—Crapo & Apollo.

Greene Square (First Half)—Dolly & Calame—Yen Wah—Holden & Herron—Douglas Flint & Co.—Manning, Fealy & Knoll—Four Halloways. (Last Half)—Louise & Miche—Beula Pearl—Howard & Jenkins—Makarenko Duo—Chuck Reisman—Ducane & Co.

Lincoln Square (First Half)—Smilletta Sisters—Howard & Jenkins—Jack & Tommy Weir—Fred Weber & Co.—Chas. Reilly—Martini & Maximilian. (Last Half)—Brandt & Aubrey—Helen Moret—Winchell & Greene—Manning, Fealy & Knoll—Royal Gascoynes.

Dolaney Street (First Half)—Brandt & Aubrey—Jerome & Marion—Hanson & Clifton—Knight & Sawtell—Day & Neville—Con Conrad—McClure & Dolly. (Last Half)—Dolly & Calame—Harmon & O'Connor—Kelso & Francis—Prediction Co.—Wm. Sisto—Three Victors.

National (First Half)—Louise & Mitchell—Beulah Pearl—Kelso & Francis—Chas. Kenna—Makarenko Duo. (Last Half)—Francis & Wilson—Roebert & Gold—Douglas Flint & Co.—Con Conrad—Adelaide Bell & Co.

Orpheum (First Half)—Stricklands—Francis & DeMar—Ducane & Co.—Alton & Allen—Ed Lynch & Co.—"Who Is He?"—Adelaide Bell & Co. (Last Half)—Jewett & Pendleton—Skating Bears—Knight & Sawtell—Frank Rae & Co.—Cliff Clark—Toshi Troupe.

Victoria (First Half)—Raymond Wilbert—Langdon & Smith—Faye & Jack Smith—Frank Reddick—Wm. Sisto—McKey's Scotch Revue. (Last Half)—Stricklands—Francis & DeMar—Barney Williams—Jack & Tommy Weir—Zelaya.

## BROOKLYN.

Bijou (First Half)—Skating Bear—Jewett & Pendleton—Corcoran & Mack—Ben Lynn—Bartello & Co. (Last Half)—Skating Venuses—Fred Weber & Co.—Ed Lynch & Co.—Chas. Reilly—Hanson & Clifton.

DeKalb (First Half)—Skating Venuses—Roebert & Gold—Flo & Ollie Walters—Prediction Co.—Stone & McEvoy—Royal Gascoynes. (Last Half)—Nelson—Bessett & Scott—Tom Moore & Girls—"Why Worry?"—Chas. Kenna—McKay's Scotch Revue.

Fulton (First Half)—Elvera Sisters—Helen Moret—Maurice Samuels & Co.—Chuck Reisman—The Flotos. (Last Half)—Marr & Burke—Swift & Dailey—Lee Berge & Co.—"Who Is He?"

Palace (First Half)—Crapo & Apollo—"Could This Happen?"—Fraser, Burce & Harly. (Last Half)—Carberry & Cavanaugh—Gertrude Rose—Wm. Lytell & Co.—Stone & McEvoy—Jack & Foris.

## BOSTON, MASS.

Orpheum (First Half)—Dolce Sisters—Cooper & Coleman—Arthur Sullivan & Co.—King & Harvey—Erna Antonio Trio. (Last Half)—Harry La Vall & Sister—Hallen & Goss—Jack Marley—Dan Rae & Co.—Weber, Beck & Fraser—The Owl.

## BALTIMORE, MD.

Hippodrome—The Lelands—Mohr & Fields—"Wedding Anniversary"—Seymour & Seymour—"Courtroom Girls."

## FALL RIVER, MASS.

Bijou (First Half)—Harry LeVall & Sister—Hallen & Goss—Dan Rae & Co.—Weber, Beck & Fraser—"The Owl." (Last Half)—Dolce Sisters—Arthur Sullivan & Co.—King & Harvey—Erna Antonio Trio.

## HAMILTON, CAN.

Loew's—E. J. Moore & Co.—Dorothy Roy—Strassler's Animals—Glen & Jenkins—"Just Girls."

## MONTREAL, CAN.

Loew's—Norah Allen & Co.—O'Brien Havel & Co.—Armstrong & Ford—Sorrento Quintette.

## NEW ROCHELLE, N. Y.

Loew's (First Half)—Lockhardt & Leddie—Gertrude Rose—Carberry & Cavanaugh. (Last Half)—Weber & Wilson—Ashley & Allman.

## PROVIDENCE, R. I.

Emery (First Half)—Billy Kinkaid—Jack Marley—Chas. Rise & Co.—Krans & LaSalle—Blanche Alfred Girls. (Last Half)—Two Lillies—Cooper & Coleman—Bob O'Connor & Co.—Sen Francis Murphy—Randow Trio.

## SPRINGFIELD, MASS.

Palace (First Half)—Randow Trio—Two Lillies—Bob O'Connor—Sen. Francis Murphy. (Last Half)—Billy Kinkaid—Krans & LaSalle—Chas. Rice & Co.

## TORONTO, CAN.

Yonge Street—Selma Circus—Smith & Tosei—Arthur DeVoy & Co.—Vespo Duo—Frank Bush—McClellan & Carson.

(Continued on page 27)

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Words by MARY PEARCE KELLAR

Music by SE DEVINER

## This Is the Chorus

*There'll be sunshine after the storm, boys;  
And a glorious welcome for you,  
With greetings strong and true,  
And waving flags of Red, White and Blue,  
When home will come our hero boys,  
Our soldier boys so true.*

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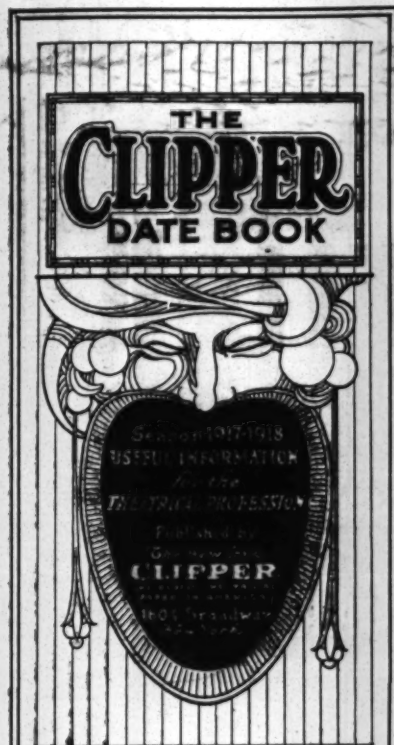
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## DRAMATIC AND MUSICAL

Routes Must Reach This Office Not Later Than Saturday

"Allegiance"—Maxine Elliott, N. Y., indef.  
"Doing Our Bit"—Palace Music Hall, Chicago, indef.  
"Eyes of Youth"—Thirty-Ninth Street Theatre, N. Y., indef.  
"Friendly Enemies"—Woods, Chicago, indef.  
"Friendly Enemies"—Hudson, N. Y., indef.  
"Getting Together"—Shubert, N. Y., indef.  
"Going Up"—Liberty, N. Y., indef.  
"Hitchy Koo"—1918—Globe, N. Y., indef.  
"Head Over Heels"—Tremont, Boston, indef.  
"Just Around the Corner"—Cort, Chicago, indef.  
"Kiss Burglar"—Eltinge, N. Y., indef.  
"Maytime"—Broadhurst, N. Y., indef.  
"Odds and Ends"—Garlick, Chicago, indef.  
"Oh, Lady, Lady"—Casino, N. Y., indef.  
"Patsy on the Wing"—Grand, Chicago, indef.  
"Passing Show"—Winter Garden, indef.  
"Rock and White"—Wilbur, Boston, 30-Aug. 3.  
Robson, May—Powers, Chicago, indef.  
"Rainbow Girl, The"—Gaiety, N. Y., indef.  
"Rock-a-Bye Baby"—Astor, N. Y., indef.  
"Seventeen"—Booth, N. Y., indef.  
Smith, Mysterious Co. (A. P. Smith)—Norton, Kan., 31-Aug. 1; Morkato, 2-3; Concordia, 5-6.  
"Tailor-Made Man"—Cohan & Harris, N. Y., indef.  
"Tiger Rose"—Lyceum, N. Y., indef.  
Ziegfeld Midnight Frolic—New Amsterdam Roof, indef.  
Ziegfeld Follies—New Amsterdam, N. Y., indef.

## STOCK

Alcazar Players—San Francisco, indef.  
Albee Stock—Providence, R. I., indef.  
Angell Stock—Key West, Fla., indef.  
Baker Stock Co.—Portland, Ore., indef.  
Brownell-Storke Co.—Dayton, O., indef.  
Bishop Players—Oakland, Cal., indef.  
Bonstelle, Jessie, Stock—Garlick, Detroit, indef.  
Brissac, Virginia, Stock—Strand, San Diego, Cal., indef.  
Cutter Stock Co.—Westfield, N. Y., 29-Aug. 3.  
Cooper Baird Co.—Zanesville, O., indef.  
Crown Theatre Stock Co. (Ed. Rowland)—Chicago, indef.  
Coast Stock Co.—Music Hall, Akron, O.  
Corson Stock Co.—Chester Playhouse, Chester, Pa.  
Chicago Stock Co.—Altoona, Pa., indef.  
Clancy Stock Co.—Waterbury, Conn., indef.  
Dominion Players—Winnipeg, Manitoba, Can., indef.  
Dwight, Albert, Players (J. S. McLaughlin, mgr.)—K. and K. Opera House, Pittsburgh, Pa., indef.  
Dainty, Bessie, Players (I. F. Earle, mgr.)—Orpheum Theatre, Waco, Tex., indef.  
Dubinsky Bros.—St. Joseph, Mo., indef.  
Desmond, Mae Players—Scranton, Pa., indef.  
Elbert & Getchill Stock—Des Moines, Ia., indef.  
Fleider, Frank, Stock—Mozart, Elmira, N. Y., indef.  
Fassett Stock Co.—Lyric, Hamilton, Conn., indef.  
Grand Theatre Stock Co.—Tulsa, Okla., indef.  
Gardiner Bros. Stock Co.—Palace, Oklahoma City, Okla., indef.  
Glaser, Vaughan—Rochester, N. Y., indef.  
Gifford, Young, Players—29-Aug. 3.  
Hippodrome Stock Co.—Oakland, Cal., indef.  
Hudson Theatre Stock Co.—Union Hill, N. J., indef.  
Howard-Lorn Stock—National, Englewood, Ill., indef.  
Harrison-White Stock—Bijou, Quincy, Ill., indef.  
Hawkins-Webb Stock Co.—29-Aug. 3.  
Holmes, W. Hodge—Lyceum, Troy, N. Y., indef.  
Jewett, Henry, Players—Copley, Boston, indef.  
Keith Stock—Columbus, O., indef.  
Knickerbocker Stock Co.—Syracuse, N. Y., indef.  
Lawrence Players—Majestic, San Francisco, Cal., indef.  
La Salle Stock—Orpheum, Philadelphia, indef.  
Liberty Stock—Stapleton, S. I., indef.  
Liberty Players—Norumbega Park, Boston, indef.  
Liberty Players—Strand, San Diego, Cal.  
Lilley, Ed. Clark, Stock—Samuel's O. H., Jamestown, N. Y., indef.  
Manhattan Players—Lyceum, Rochester, N. Y.  
Morosco Stock—Los Angeles, indef.  
Martin, Lewis, Stock Co.—Fox, Joliet, Ill.  
Oliver, Otis, Players (Harry J. Wallace, mgr.)—Colorado Springs, Col., indef.  
Permanent Players—Orpheum, Moose Jaw, Sask., Can., indef.  
Peck, Geo.—Opera House, Rockford, Ill., indef.  
Poli Players—Wilkes-Barre, Pa., indef.  
Poli Players—Springfield, Mass., indef.  
Poli Stock—Poli's, Hartford, Conn., indef.  
Phelan, E. V., Portland, Me., indef.  
Pollack, Edith Stock Co.—Diamond, New Orleans, indef.  
Robins Players—Royal Alexandra, Toronto, Can., indef.  
Rumsey-Howard Stock—Utica, N. Y., indef.  
Shubert Stock—Shubert, St. Paul, Minn., indef.  
Sned-E-Kerr Co.—Salem, Ore., indef.  
Trent Players—Hoboken, N. J., indef.  
Williams, Ed., Stock—Orpheum, Elkhart, Ind.  
Wilkes Players—Wilkes, Salt Lake City, indef.  
Wilkes Players—Seattle, Wash., indef.  
Wilson, Tom—Morgan, Grand, Sharon, Pa.

Wallace, Morgan Stock—Grand, Sioux City, Ia., indef.  
Wallace, Chester, Stock Co.—Majestic, Butler, Pa.  
Woodward Stock Co.—Denham, Denver, Col.  
Waldron, Chas., Stock Co.—Waldron, Fitchburg, Mass.  
Williams, Ed., Stock Co.—Sipe, Kokomo, Ind., indef.  
Walsh Stock Co.—Majestic, Providence, R. I.  
Wigwam Stock Co.—Wigwam, San Francisco, indef.  
Walker, Stuart, Players—Indef.  
Wilson Ave. Stock—Chicago, Ill., indef.

## ARMY CAMP CIRCUIT

Week of August 5.  
Camp Custer, Mich. (E. W. Fuller, mgr.)—Local entertainers.  
Camp Devens, Mass. (Maurice Greer)—Local amusements.  
Camp Dix, N. J. (W. O. Wheeler)—Acme Vaude. Co., Willa, Holt, Wakefield.  
Camp Dodge, Ia. (Julian Anhalt)—Wakefield Show—Local amusements.  
Camp Gordon (Percy Weadon, mgr.)—Kitty, Francis, Co.  
Camp Grant, Ill. (George J. Breinig)—Keith—Local show.  
Camp Jackson, S. C. (John F. Farrell)—Local entertainers.  
Camp Lee, Va. (C. D. Jacobson)—Mercedes Vaude. Co.—Pictures.  
Camp Lewis, Wash. (E. W. Braden)—Orpheum, Vaude.  
Camp Meade, Md. (Charles E. Barton)—"His Bridal Night"—Mercedes Vaude. Co.  
Camp Merritt, N. J. (Harry S. Blaney)—"Furs and Frills"—Acme Vaude. Co.  
Camp Pike, Ark. (H. N. Winchell)—Pictures, vaude.  
Camp Sevier, S. C. (mgr. not given)—Theatre being renovated.  
Camp Sheridan, Ala. (Lt. Gavin Harris)—Local amusements, pictures.  
Camp Sherman, Ohio (Frank J. Lea), Camp pictures—vaude.  
Camp Taylor, Ky. (Aubrey Stauffer)—Musical Stock Co.  
Camp Upton, L. I. (George L. Miller)—Wakefield Show—"Furs and Frills."

## TABLOIDS

Empress Musical Comedy Co.—Empress, Duluth, Minn., indef.  
Ketts' Musical Comedy Revue—Orpheum, Grand Rapids, Mich., indef.  
Lord & Vernon Musical Comedy Co.—Gem, Little Rock, Ark., indef.  
Lee, James P., Musical Comedy Co.—Strand, San Antonio, Tex., indef.  
Phelps & Cobb's Jolly Pathfinders—Kempner Little Rock, Ark., indef.  
Shea Tex & Mabel Musical Comedy—Star, San Antonio, Tex., indef.  
Schaeffer's Al. Boys and Girls Co.—St. Louis, Mo., until August 10.  
Valentine's, Tex., Quality Maids—Deandi, Amarillo, Tex., indef.

## MINSTRELS

De Rue Bros.—Bath, Me., 31; Wiscasset, Aug. 1; Biddeford, 2; Richmond, 3; Westbrook, 5; Sanford, 6.  
Coburn's, J. A.—Dayton Beach, Fla., indef.  
Fields, Al. G., Greater Minstrels—Mansfield, O., Aug. 1; Canton, 2-3; Erie, Pa., 4-5; Geneva, N. Y., 6.  
Murphy's, Dan—Atlantic City, N. J., indef.  
Rabbit Foot (F. S. Wolcott, mgr.)—Port Gibson, Miss., indef.

## BANDS

Covello's Band—Marigold Gardens, Chicago, indef.  
Mastern, Harry—Port Deposit, Md., 29-Aug. 3.  
Victor's—Coney Island, indef.  
Broadway Ladies' Orchestra—Blasbas Theatre, Wildwood, N. J., indef.

## MISCELLANEOUS

Adams' Floating Theatre—Port Deposit, Md., 29-Aug. 3.  
Bragg & Bragg Show (George M. Bragg, mgr.)—Cavendish, Vt., 29-Aug. 3.  
La Shea's, Herbert, Attractions—Bijou, Corning, N. Y., indef.

## CARNIVALS

Burton Shows—Pittsburg, Pa., 29-Aug. 10.  
Delmar Shows—Rockport, Tex., 29-Aug. 3.  
Lee Bros. Shows—Rochester, N. Y., 29-Aug. 3.  
Olympian Shows—Milwaukee, Wis., indef.  
Warham Show—Elko, Nev., 29-Aug. 3.

## CIRCUSES

Barnum & Bailey—Joplin, Mo., 31-Aug. 1; Coffeyville, Kan., 2; Tulsa, Okla., 3; Oklahoma City, 5; Enid, 6; Arkansas City, 7.  
Main, Walter L.—Lyndonville, Vt., 31; Boston, Aug. 1; Newport, 2; North Troy, 3.  
Ringling Brothers—Rockford, Ill., 31; Des Moines, Ia., Aug. 5; Denison, 6.

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Wolfe Gilbert's second verse... will  
hand you many a laugh.



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by Bryan & Wells

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Classy Songs and Dance Interpretations

**"Whittier's Barefoot Boy"**

Touring Pantages' Circuit

DOROTHY VERNON AMAN Presents

**LIBERTY AND VICTORY**

Horse and Dog Act

Vaudeville, 1918

BEN DEELY Presents

**BILLY DEVORE & CO.**

In "THE NEW BELL BOY"

THEO

**PANKEY AND BUTLER**

Combination Barber

COMEDY S. D. T.

GUS

FRED W. HIXON Presents the Irish Scenic Singing Novelty

**"ECHOS OF ERIN"**

With MAY HIXON, ELSIE LORRAINE, FRED WALDERE and

**PAT RAFFERTY**

A SPECIAL STAGE SETTING AND LIGHTING EFFECTS

**NIELSON TRIO**

Comedy Sensational Gymnasts

CHAS.

**FLAGLER & MALIA**

Comedy, Singing and Talking

IN VAUDEVILLE

RUTH

Direction, KENNY & FLYNN

**JACK BOYCE**

Doing a Comedy Singing and Talking Act in One N. V. A. In Vaudeville

**WHITNEY'S OPERATIC DOLLS**

Novelty and Comedy Singing! Revue

H. S. WHITNEY EDITH KIRTLAND INEZ LACKENS JOSEPH ROBERTS

**THE EDOUARDS**

Comedy Shadowgraphists—In Vaudeville

**CORINNE TILTON**

THE DAINTY SONG BIRD

IN VAUDEVILLE



## VAUDEVILLE REVIEWS

(Continued from pages 7 and 8 and on 34)

### KEITH'S JERSEY CITY (Last Half)

Helen Jackley, a young woman, in exhibitions of athletic prowess and feats of strength, opened the show and received a nice hand for her efforts. She begins by turning several cartwheels, following which she does a series of back somersaults from a raised platform, gradually elevating the latter, and in each instance landing first upon her hands on a table and then in an upright position on stage. The last of these was from a height of about fifteen feet. She also did several stunts suspended from a hanging pole.

She was followed by two young fellows who call themselves "The Painters." One is on a scaffold, presumably putting the finishing touches to a drop. Descending, he indulges in a lot of chatter and cross-fire with his partner, much of the talk being pointless. The larger of the duo impersonates an effeminate character so well that he succeeded in exciting the resiliencies of his audience. A "laughing" bit got them all laughing, a reminiscent song by the two, several "gags" and another double song number rounding out the act for a good-sized hit.

"The Land Over Yonder," a dramatic playlet, admirably presented, followed, see New Acts.

Boyle and McNeil, a man and woman, in dancing, followed, and offered several artistic terpsichorean numbers, which earned for them their share of applause.

Harry Hines, "nut" comedian, with his fierce mustache and bouquet of onions, scored the biggest comedy hit of the evening. Hines first introduces himself in rhyme and then displays a variously-hued shirt that stopped the show. His budget contains a burlesque of a Spanish dance, a Spring dance, several stories and "gags." He was so well liked that he was compelled to take several encores and, after that, numerous bows. His audience would have had as much of him as he would have had of them.

"The Ballyhoo Trio," two men and a woman, in feats of contortion and acrobatics, closed the show and held most of them in.

T. D. E.

### 125TH STREET (Last Half)

The McMahon Sisters, a singing and dancing team, opened the show. They first offer a song, in ante-bellum dress, and then go into a light dance savoring of the minuet. The soprano then sang a published song for which she received a nice hand. The other afterward reappeared in a red velvet gown, with hat to match and was joined by her partner for a double song, a medley. Another medley, which included a spirited war song and a number from "So Long, Letty," rounded out the act for a fair-sized hit.

Armstrong and James, two men in blackface, indulge in some war talk. Their material is in need of pruning in one spot where sacrilege is permitted to creep in. More talk, this having to do with "nature," was followed by a song about Belgium by the taller of the two, the number getting a nice hand. The smaller one then came on, dressed as a small girl, and the two closed with a double song number.

Betty Bond, with pronounced dimples and a personality all her own, gave her impressions of habitues of a fashionable Riverside Drive apartment and, while some of her material is a bit risqué, she handled it adeptly and scored a pronounced hit. She first impersonates a precocious child, then a "mademoiselle of the chorus," who maintains a swell apartment on a weekly stipend of \$25, then a dusky parlor maid. Her fourth and last is that of a newly rich young woman, the accompanying song having to do with Flannigan's alley. She took an encore.

Grindell and Esther, a man and woman, in singing, talking and dancing, followed, and are reviewed under New Acts. They earned an encore.

The Petticoat Minstrels, seven young women, two in blackface, offered a minstrel routine of songs, dances, violin numbers and the usual assortment of "gags," conundrums and anecdotes. They were well liked.

Sol. LeVoy sang an animated published number.

T. D. E.

### STOCK AND REPERTOIRE

(Continued from page 12)

#### GIVE "STOP THIEF" AT CAMP

PROVIDENCE, R. I., July 29.—The Albee Stock Company journeyed to Camp Devens, Ayer, Mass., yesterday, and presented the Cohan and Harris success, "Stop Thief." Messrs. Cohan and Harris donated the play, the players gave their services and the Keith management paid all expenses. The players arrived in Ayer in time for lunch and after the performance were entertained and dined at the camp headquarters.

Seven big automobiles were used to transport players, stage hands, scenery and the necessary baggage.

#### STOCK OPENS IN MUSKEGON

MUSKEGON, Mich., July 25.—The Hawkins-Webb Stock Company opened here this week. The No. 3 company of this firm starts rehearsals week after next and opens on August 18.

#### PLAYERS JOIN CLANCY STOCK

WATERBURY, Conn., July 29.—Eva Benton and Emily Lorraine are two new members of the James Clancy Stock Company who have joined for the rest of the season. They made their appearance in "Lena Rivers," this week's offering.

#### RUSSELL JANNEY STOCK CLOSES

MILWAUKEE, Wis., July 24.—The Russell Janney Stock Company has closed after a successful season at the Pabst Theatre here.

### WANTED GIFFORD-YOUNG CO.

Carpenter and Property Man. Must play small parts. Men with specialties preferred. Long season. Money sure to right people. Washburn, Wis., week July 29; Iron River, Mich., week Aug. 4; Iron Mountain, Mich., week, Aug. 12.

## WANTED—CHORUS GIRLS

Must be young, good looking and have good voices  
Also AGENT and MANAGER

Tell all first letter. Address C. S. PRIMROSE, 308 North Harvey Ave., Oak Park, Ill.

### THE ERNIE MARKS STOCK COMPANY (WANTS)

People in all lines, Leading Man, Second Business Woman, Man for General Business, with strong line of specialties who can change for a week. Specialty Team (Man and Woman) with up-to-date Acts; Singing and Dancing Team preferred; must be able to play parts. Man for Treasurer, with strong line of specialties. Agent who knows his business, and not afraid of work. All must be good dressers on and off, and ladies and gentlemen in every respect. Norbert E. Doran, Clara Bell Frae, The Two Browns, and George Brough, write or wire. Address ERNIE MARKS, Mgr., Perth, Ont., Canada.

## WANTED House Managers

Who have houses in "Live-wire" towns that are large enough to support a "one-Bill-a-week" High Class Stock Co., playing only the Latest and Best Stock Releases, at Popular Prices, to communicate AT ONCE with LESTER HOWARD, Idora Park, Youngstown, O.

P. S.—State terms and particulars, First Letter.

## WANTED

For No. 2 Company, People in all lines except leads. Send full particulars and lowest salary; also Photos, which will be returned. Address AL. LUTTRINGER STOCK COMPANY, Strand Theatre, New Bedford, Mass.

AT LIBERTY

## BEN C. THOMPSON

LEADING BUSINESS—HEAVIES

Age 25, height 6 ft., wt. 155 lbs. Swell wardrobe, splendid appearance, excellent study. Class 2-B in draft. Per stock or one piece. ABINGDON, VA.

## ERLAU H. WILCOX WANTS FOR THE PICKERT SISTERS STOCK CO.

featuring Grace and Blanche Pickert. TWO PLAYS a Week. Comedian with specialties. Gen. Bus. Man. with Specialty. Can use other useful people. Specialties not necessary. Vaudeville acts who have three days open near Philadelphia during August or September write. Address ERLAU H. WILCOX, Palmer Mass., until August 4th; after August 4th, Hershey, Penn.

## WANTED AT ONCE A REAL COMEDIAN

With Specialties That Go. I want the best in repertoire and will pay good salary. Want feature LEADING MAN and LEADING WOMAN. Other people write.

PAUL HILLIS, Manager Manhattan Players

Until Aug. 3  
Hotel Frontenac  
Atlantic City, N. J.

Week Aug. 5  
493 Markie St.,  
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Phila., Pa.

## WANTED QUICK

For Permanent Stock, People in all Lines for the

## OLIVER PLAYERS

Three companies. City time. One bill a week. Address Otis Oliver, Lyric Theatre, Lincoln, Neb. All photos and programmes returned immediately.

## The Shannon Stock Company Wants

a young clever ingenue with first class specialty and elegant modern wardrobe, for strong line of parts. Real slide trombone for B. and O. to complete ten-piece orchestra. Work year round Name salary; pay own. Week stands. Give telegraph address. HARRY SHANNON, Defiance, Ohio; week July 29.

## Wanted—People

in All Lines at once, Address HARRY C. LATIER, New Berlin, Ill. Rep. under canvas. Open all year. No advance. Quickest if I know you or on recommendation.

## DOUGHERTY STOCK CO. WANTS

Good Stock People with Specialties; also man for heavies; Juveniles, and good Piano Player. Work year around. Have not closed in ten years. Write or wire JIM DOUGHERTY, Manager, Little Falls, Minn.

## GLADYS KLARK CO. Wants at Once

A-1 Leading Man, not less than FIVE feet TEN inches. Carpenter to play BITS. Vaudeville people who can play parts. Other useful people write. Must be able to join for rehearsals on wire. Address J. E. BALFOUR, South West Harbor, Maine. July 29-Aug. 5th.

Plays, CHEATING CHEATERS—PLAYTHINGS—A YOUNG GIRL'S ROMANCE

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STOCK PEOPLE IN ALL LINES

For the HAWKINS-WEBB STOCK CO., NO. 3, opening Aug. 18. Two bills a week. Send late photos and quote lowest salary. Address HAWKINS-WEBB CO., Jeffers Theatre, Saginaw, Mich.



# THE HOWARD BROS. WILLIE and EUGENE

on last Thursday evening, at the opening of the new Winter Garden, Revue, "The Passing Show of 1918," created

## A VERITABLE SENSATION

with HARRY DE COSTA'S wonderful novelty violin number

# THAT SOOTHING SERENADE

Their rendition of same made of this beautiful number a genuine classic. The New York Times of July 26th, in its criticism of the performance, among other things, said:

"The two brothers sang the best number of the evening, a lyric entitled 'Serenade.'"

THAT SOOTHING SERENADE is the song written around Drdla's Souvenir, one of the most famous popular and beautiful violin solos of the present time and carries this wonderful melody as an obligato printed in the copy for the repeat (second) chorus; however, it does not have to be played on the violin; any instrument can take it and be just as effective. It also makes an exceptional number for doubles.

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Dandy comedy

Direction **MORRIS & FEIL**

**RIVERSIDE, NEW YORK**

**THIS WEEK, JULY 29**

NEWELL MORSE AND EDYTH HARRISON  
SINGING, DANCING and TALKING  
DIRECTION—JACK SHEA

**STAFFORD BROS.**  
Instrumental Wizards  
DIRECTION—PAUL DURAND

**VIOLA LARADO** ASSISTED BY **JIM HUGHES**  
PETE MACK (East) In Original and Amusing Gymnastic Feats HARRY SPINGOLD (West)

**DORIS HARDY**  
DIRECTION—JOHN C. PEEBLES

JOSS STEWART & OLIVE OLLIE  
In Singing and Dancing Eccentricities—Always Working

BILLY GOLDIE and MACK AL.  
IN "LET'S TRY IT AGAIN" BOOKED SOLID—LOEW CIRCUIT

**EVELYN BATES**  
The Girl Who Is Musically Inclined—In Vaudeville  
Direction—CHAS. S. WILSHIN



## VAUDEVILLE BILLS

(Continued from page 21)

## PANTAGES CIRCUIT

## BUTTE, MONT.

Pantages (First Half)—Empire Comedy Four—Fennell & Tyson—Polly Dassi & Co.—Josie Flynn's Minstrels—Kuma Four.

## CALGARY, CAN.

Pantages—"He's a Devil"—Jackie & Billy—Miller, Packer & Sels—Wheeler & Potter—The Nervellos—Red Fox Trot.

## DENVER, COLO.

Pantages—Zeno & Mandel—Alexandria—"Atlantic Review"—Donovan & Lee—H. Guy Woodward & Co.—Alexander Bros. & Evelyn.

## EDMONTON, CAN.

Pantages—Zeno, Dunbar & Jordan—Follis Sisters & LeRoy—Handworth & Co.—Britt Wood—Olives.

## GREAT FALLS, MONT.

Pantages (First Half)—Spanish Dancers from Land of Joy—"Pretty Soft"—Victoria Trio—Rekoma—Permaine & Skelly.

## KANSAS CITY, MO.

Pantages—Jimmy Green—Ford & Goodrich—Notorious Delphines—Quigley & Fitzgerald—Aerial Patts—"Flirtation."

## LOS ANGELES, CAL.

Pantages—Mae Evans—Sullivan & Mason—"Reel Guys"—Chas. Althoff—Harry Girard & Co.—Frank La Dent.

## MINNEAPOLIS, MINN.

Pantages—Sherman, Dan & Hyman—Little, Hip & Napoleon—Bailey & Austin—Whittiers Barefoot Boy—"Oh Charmed!"

## OAKLAND, CAL.

Pantages—Davy Jamieson—"An Arabian Night"—Hallen & Hunter—Misses Parker—Creighton, Belmont & Creighton—Sully, Rogers & Sully.

## OGDEN, UTAH.

Pantages (Three Days)—Prince & Bell—Joe Roberts—"Dancing Girl of Delhi"—Alexander Gayden & Co.—Par Barrett—Rose & Ellis.

## PORTLAND, ORE.

Pantages—"Quakertown to Broadway"—Al Wohlman—Emily Darrell & Co.—Marion Munson & Co.—Coscia & Verdi—Three Bartos.

## SAN FRANCISCO, CAL.

Pantages—Hoosier Girl—Green, McHenry & Dean—Richard the Great—Jimmie Lyons—Dot & Alma Wilson—Dura & Peely.

## SAN DIEGO, CAL.

Pantages—Eunice May—Henry & Moore—"The Follies"—George M. Hosener—Leonard Brown & Co.—Beeman & Anderson.

## SPOKANE, WASH.

Pantages—"Stockings"—DeMichelle Bros.—"Mile a Minute"—Hooper & Burkhardt—Winton Bros.

## SEATTLE, WASH.

Pantages—"Bon Voyage"—Parish & Peru—Moratti-Linton Co.—Creamer, Barton & Sperling—Lucy Gillette Trio.

## SALT LAKE CITY, UTAH.

Pantages—Peter Taylor's Lions—Walsh & Bentley—Simpson & Dean—Herbert Lloyd & Co.—Sol Berns—Three Gibson Girls.

## TACOMA, WASH.

Pantages—"Temptation"—Ross, Wyse & Co.—"Finders-Keepers" Co.—Cook & Oatman—Curtis Canines.

## VANCOUVER, CAN.

Pantages—"Ocean Bound"—Eddie Ross—"World in Harmony"—Anderson & Resan—Mahoney & Rogers—"Fashions De Vogue."

## VICTORIA, CAN.

Pantages—Galletti's Baboons—Tally & Harty—Reddington & Grant—Billy Elliott—Denishawn Dancers—Eastman Trio.

## WINNIPEG, CAN.

Pantages—Krema Bros.—American Hawaiian Trio—Detective Keene—Cameron-Gaylord & Co.—"Help! Police!"

## W. V. M. A.

## ALTON, ILL.

Hippodrome (First Half)—LaToy's Models—Amelia Calre. (Last Half)—Rose & Dell—Willie Bros.

## BUTTE, MONT.

Peoples' Hippodrome (Aug. 4-6)—Lowe & De Mario—Bessie Welsh—Redmond & Wells—Carroll, Keating & Faye—Rae & Faulkner—"The Girls from Starland." (Aug. 7-10)—Kipp & Kippy—Seymour & Dupree—Dale Wilson—Bellmont's Warblers—Hector, Weber & Talbut.

## BELLEVILLE, ILL.

Washington (First Half)—Ruth Roden—Dorman & Glenn—Happy Harrison. (Last Half)—Adams & Thomas—Parrillo & Teresa—Georgalis Trio.

## BILLINGS, MONT.

Babcock (Aug. 4)—Kipp & Kippy—Seymour & Dupree—Dale Wilson—Bellmont's Warblers—Rector, Weber & Talbut. (Aug. 8)—Martelle—O'Rourke & Atkinson—"Big Jim"—Three Dennis Sisters.

## DULUTH, MINN.

New Grand (First Half)—Jones & Jones—Gordon & Joliet—Rialto Quartette—Johnson, Baker & Johnson. (Last Half)—Eary & Eary—Weston Duo.

## DAVENPORT, IA.

Majestic (First Half)—King & Brown—Guerro & Carmen—"Tates Motoring"—Mareena & Maley—"Color Gems." (Last Half)—Herbert Beeson—Marshall & Covert—Slatkos Rollickers—Nate Leipzig—Diaz Monks.

## EAST ST. LOUIS, ILL.

Erbers (First Half)—Hickey & Cooper—Fred Lewis—Iskhaw Bros. (Last Half)—Diebel & Ray—Amelia Calre—Happy Harrison.

## FT. WILLIAM, CAN.

Orpheum (First Half)—Shafer, Leonard & Fisher—Lipton's Monkeys. (Last Half)—Rogers & Jones—Gordon & Jolice—Rialto Quartette—Johnson, Baker & Johnson.

## FREMONT, NEB.

Wall (Last Half)—La Morrow Bros.—Howe & Johnson—Deveau, Dell & Joe.

## HASTINGS, NEB.

Empress (First Half)—Deveau, Dell & Joe—Howe & Johnson. (Last Half)—Mansfield & Riddle.

## MILWAUKEE, WIS.

Majestic (First Half)—Three Lindrud Girls—"Girl at Cigar Stand"—Vera Berliner—Mankichl Troupe. (Last Half)—McCormack & Shannon—Two Weeks Notice—Bertie Heron—Tiny May.

## MINNEAPOLIS, MINN.

Palace—Santry & Norton—Arthur Barrett—"End of the Kaiser"—Ronair & Ward—Hoyt's Minstrels. Grand—Marker & Schenck—George Bean & Co.—Greeg & Welton—Marimba Band.

## NORTH YAKIMA, WASH.

Empire (Aug. 4-5)—Rosana—Wilson & Tomsel—Feat & Stevens—Milady's Gowns—Alf Ripon—De Peron Trio. (Aug. 9-10)—Whirlwind Hagens—Fredericks & Van—Four Hun Chasers—Denny & Morrison—Bernard & Myers—Three Tumbling Fools.

## OAKLAND, CAL.

Hippodrome (Aug. 4-6)—La Emma—Delphine & Rae—Wells & Crest—Homer Lind & Co.—Benny Harrison—Four La Farras. (Aug. 7-10)—Vada Clayton—Charles & Grace—Addis & Stewart—Edwin & Lottie Ford—Van Alstine Bros.—Fuller Bull.

## PORTLAND, ORE.

Hippodrome (Aug. 4-7)—Selbini & Giovini—Grace & Anna Adler—Laymon, Curson & Andelon—Hopkins & Axtell—Dan Ahearn—Les Arados. (Aug. 8-10)—Ernie Potts & Co.—Neville & Marr—Lew Huff—"In the Days of Long Ago"—Knight & Jackman—Binns & Burt.

## ROCKFORD, ILL.

Hippodrome (First Half)—Time & Title—Bertie Heron—Tiny May. (Last Half)—King & Brown—Guerro & Carmen—"Tates Motoring"—Mareena & Maley—Colour Gems.

## SPOKANE, WASH.

Hippodrome (Aug. 4-6)—Gehan & Rose—Rosana—Tenner & Tenner—Johnson Bros. & Johnson—Christie & Bennett—Joe Barton. (Aug. 7-10)—Stanley Gallini & Co.—Victor—Stroll Trio—Swiss Songbirds—Jim & Irene Marlin—Reckless Duo.

## SACRAMENTO, CAL.

Hippodrome (Aug. 4-6)—Seror—McGreevey & De Monde—Hlatt & Moher—Kingsbury & Munson—Fletcher & Terre—Mile. Berri & Co. (Aug. 7-10)—Fuller & Vance—Pollard—Monarch Dancing Four—Michael Emmett & Co.—Faber & Burnett—Four Kings.

## SAN JOSE, CAL.

Hippodrome (Aug. 4-6)—Vada Clayton—Charles & Grace—Addis & Stewart—Edwin & Lottie Ford—Fuller Bull—Van Alstine Bros. (Aug. 7-10)—Seror—McGreevey & DeMonde—Hlatt & Moher—Kingsbury & Munson—Fletcher & Terre—Mile. Berri & Co.

## SEATTLE, WASH.

Palace Hippodrome (Aug. 4-7)—Ernie Potts & Co.—Neville & Marr—Lew Huff—"In the Days of Long Ago"—Knight & Jackman—Binns & Burt. (Aug. 8-10)—Wurnelle—Louise & Harry La Mont—Dupree & Wilson—Brinkman & Steele Sisters—Sharp & Gibson—Taylor Trio.

## SUPERIOR, WIS.

New Palace (First Half)—The Belmonts—Five McPhersons Highlanders—Nick Hufford—The Cromwells. (Last Half)—Frank Juhasz—Allen & Betty Leiver—Conrad & Goodwin—Bobker's Arabs—Harry Gilbert.

## ST. PAUL, MINN.

Palace (First Half)—Frank Juhasz—Allen & Betty Leiver—Conrad & Goodwin—Bobker's Arabs. (Last Half)—The Belmonts—Five McPhersons Highlanders—Nick Hufford—The Cromwells.

## ST. LOUIS, MO.

Skydome (First Half)—Ceell & Bernice—Bobby Henshaw—Willie Bros. (Last Half)—LaToy's Models—Ruth Roden—Fogarty & Foster.

## TACOMA, WASH.

Hippodrome (Aug. 4-7)—Wurnelle—Louise & Harry La Mont—Dupree & Wilson—Brinkman & Steele Sisters—Sharp & Gibson—Taylor Trio. (Aug. 8-10)—Rosana—Wilson & Tomsel—Feat & Stevens—Milady's Gowns—Alf Ripon—De Peron Trio.

## VIRGINIA, MINN.

Lyric—Three Kindred Sisters—George Clark & Co.—Loregah.

## WALLA WALLA, WASH.

Liberty (Aug. 4-5)—The Whirlwind Hagens—Fredericks & Van—Four Hun Chasers—Denney & Morrison—Bernard & Myers—Three Tumbling Fools.

## WINNIPEG, CAN.

Strand (First Half)—Fragers, Schafer, Leonard & Fisher—Lipton's Monks. (Last Half)—Pearson Trio—Leon Stanton & Co.—Bobby Van Horn—Five Liberty Buds.

## INTER-STATE CIRCUIT

## CAMP FUNSTON, KAN.

Funston (First Half)—Two Keeleys—Rutan's Song Birds—Rodway & Edwards—Ruth Howell Trio. (Last Half)—Greene & Platt—Vincent & Raymond—Clarence Wilbur—Pettit Troupe.

## KANSAS CITY, MO.

Globe (First Half)—Mankin—Curvan & Willing—Brown & Jackson—Tetsuwarl Troupe. (Last Half)—Two Keeleys—Rutan's Song Birds—Rodway & Edwards—Ruth Howell Trio.

## OMAHA, NEB.

Empress (First Half)—Smith's Animals—Victoria Four—La France Bros. (Last Half)—Cora Hall—De Pace Opera Co.

## OKLAHOMA CITY, OKLA.

Lyric (First Half)—Three Tivoli Girls—Tom & Pearl Almond—Work & Keit. (Last Half)—Mansfield & Riddle—Miss Thanksgiving—Sam Hood—The De Bars.

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## WARD AND FAHEY

In "ALL IN FUN" in Vaudeville

WILL

ALBERT

## GRUNDY and YOUNG

The Two Chauffeurs

Comedy, Singing, Dancing and Talking

IN VAUDEVILLE

## HENRY GUNSON

The Singing Fisherman

IN VAUDEVILLE

## VALLEY RAND

Singing Comedian

IN VAUDEVILLE

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ARTISTIC SONG DELINEATOR

Just finished Australian Tour

Direction—BILLY GRADY

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Singing, Dancing, Instrumental

Direction—CHARLES WILSHIN

NICHOLAS

ELINORE

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MUSICAL AND DANCING—IN VAUDEVILLE

## TOZART

A REAL ARTIST IN HIS NOVELTY ACT

"THE VAGABOND ARTIST"

Season 1917-1918, N. Y. Hippodrome

## MOORE HAWAIIAN TRIO

Gorgeous Scenery Light Effects—IN VAUDEVILLE

TANEAN BROS.

BUY WAR SAVINGS STAMPS NOW IS THE TIME TO DO IT W.S.S.



At B. F. Keith's Palace Theatre, This Week  
At B. F. Keith's Royal Theatre, This Week

JULY 29th

# MILLO?

Direction—HARRY FITZGERALD

AT  
B.F. KEITH'S  
RIVERSIDE  
THEATRE

## "HECTOR"

WORLD'S  
MOST  
WONDERFUL  
DOG

DIRECTION  
Morris & Feil

GUS **ROEBER & GOLD** SOLLY

In "NUTTISM"

PLAYING LOEW TIME  
DIRECTION—MARK LEVY AND TOM JONES

**3 MIZUNOS** FAMOUS EXPONENTS  
OF ORIENTAL SKILL

Direction—FRED BRANT

Playing U. B. O. Time

THE MILITARY MOKES

**JOE SIMMS and WARFIELD MAURICE**

In An Army of Fun

12 Min. in One—S. D. T.

**ED. JEROME and MARIN ETHEL**

"Telling Her How," by Tommy Gray

Western Rep., Harry Spingold

**CRAPO AND APOLLO**

ATHLETES DE LUXE

**LADDIE LAMONT**

The Lad on the Ladder.

Comedy Novelty in One, N. V. A.

ARTIE JACK JACKSON, WALSH & JACKSON  
ESTELLE  
VAUDEVILLE A LA CARTE

**RUDI BELLONG TRIO**

World's Greatest Cycle Equilibrists

**TECHOW'S CATS**

IN VAUDEVILLE

IRVING SHANNON HANDLES THE LAYING OUT PINS

**BALLY HOO THREE**

"CIRCUS LA PETITE"

HARRY **SCRANTON** ANNA

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FEATURE

**MYSTERIOUS TALKING TEA KETTLE**

AVDALAS of Agra, India

Elaborate Scenic Setting, Gorgeous Costuming and Rich Furnishings  
Personal Direction, Harry Richards, of Roehm & Richards, 214 Strand Theatre Bldg., N. Y.

**JIMMY CORBLEY**

CHARACTER MONOLOGIST—15 minutes in one. Address care N. V. A.

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**MLLE. PAULA**

DAINTY AERIALIST

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## GENTLEMEN

Antonio Trio, Adler & Wood, Amann, Andy, Baugh, Jim, Barclay, Lee, Bush, Al K, Beckridge, Al, Blair, Sam	Botsford, Francis, Bosell, E. H., Boscher, H., Baukoff, Ivan, Curran, Thos. A., Coutts & Tennis, Cutter, W. R., Clinton, Donald	Clayton, Frank, Cares, Wm. H., Dwyer, W. W., De Camo, Chas., De Forest, Jack H., Gordon, E. H., Hennings, Chas., Klar-Urban Co., Kohler, W. P.	Kingsberry, Geo., Kerwin, Nan, Leahy, Buck, Langston, N. N., Lay & Plohn, Mason, Robert, Martin, John, Neale, Arthur W., G.	Parrin, Lee, Ripley & Wells, Rowland, Ed. W., Roemer, Geo., Siddons, Fred, Stanwood, David, Seeskind & Meyer, Sullivan, Tony, Snow, E. L.	Smith, Geo. A., Sanayoa, Manuel, Terrells, Singing, Winn, Geo. D., Vallier, Musical, Washell, Tony, Wilcox, Erlau H., Whitney & Tutt
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## LADIES

Astor Sisters, Adams, Libbie, Andrews, Billie, Armstrong, Miss, D. E., Bechey, Eva, Clayton, Lucille	Corine, Hazel, Davy, Corda, Dane, Rita, Edwards, Miss M., Eddie, Jennie, Farinella, Marie	Freeman, Mildred, Fox, Grace, Gray, Marie, Hastock, Fannie, Hebron, Marion, Irwin, Mrs. Jack, Johnston, Virginia	Johnson, Enid, Kerwin, Nan, Leighton, Ruth, Leigh, Mabel, Lamonde, Bessie, Lauri, Roma, Maxwell, Evelyn	Minton, Ruth, Miller, Emma, Nova, Sylvia, Roselle, Queen, Robertson, Jean, Smith, Texas, Schall, Mina	Stafford, Bessie, Smith, Lillie W., Wheeler, Maxine, Washington, Fannie, White, Lottie H., Weston, Ethel
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## DEATHS IN THE PROFESSION

**ERMINA CARMICHAEL**, a vaudeville performer, died recently in Minneapolis, Minn., from typhoid pneumonia. Miss Carmichael was playing in "The Little Shepherd of Bargain Row" at the Strand Theatre, Winnipeg, Can., and was taken to Minneapolis, where death ensued. The body was removed to her home in Chicago, where funeral services were conducted. The deceased, who was twenty-three years of age, was well known in the profession. She was the daughter of Attorney Dwight B. Carmichael, of Chicago, who survives her.

**EDGAR LOOMIS DAVENPORT**, a well-known actor, died July 25th at his home in Dorchester, Mass., aged fifty-six years. He was in poor health when he returned from an engagement in Philadelphia several months ago and, despite the best medical attendance, gradually failed until the end. The deceased came from a family which for generations was known to the English stage. His father was E. L. Davenport, a great tragedian, and his mother, a noted actress of her day, were natives of England and came to the United States in their youth.

Edgar Loomis Davenport went on the stage as a young man and, while he never attained greatness in his profession, became one of our best actors and played in the support of many of our leading stars. For the last four years he had devoted himself to picture acting. He had four sisters and one brother, of whom Fanny Davenport, long since dead, achieved the most stage fame. His sisters who survive him are Mrs. William Seymour, who was May Davenport; Mrs. C. H. Piers, who was Florence Davenport, and Florence, formerly a grand opera singer in Italy and the only member of the family who did not follow the dramatic stage. Harry, the only brother of Edgar, is well known in the profession. The funeral occurred July 27 and was largely attended by members of the theatrical profession. Burial was in Forest Hills Cemetery, near Boston.

**JOHN CARL LYLE**, an actor, died July 25th at the New Rochelle (N. Y.) Hospital following an operation for stomach trouble. He was born in Edinburgh, Scotland, sixty years ago, and came to the United States in 1911. He recently played a comedy role in "Oh, Boy."

**WILLIAM DAHN**, a vaudeville performer, died July 9th at his home in Springfield, Ill., from heart trouble in the forty-ninth year of his age. He was well-known in the profession as a member of the team of Adair & Dahn, wire walkers. He is survived by his wife, one son, father, two brothers and four sisters.

**HARRY DE ALMO**, late of the Burden and De Almo Trio, died June 14th in London, Eng., from heart failure. He is survived by his wife, of London, and sister, Marie De Almo Burden, of Los Angeles, Cal.

**EDWARD CHARLES GILLESPIE**, an actor, died July 23d at Bellevue Hospital, New York, from pneumonia. The deceased was born in Chicago forty-four years ago and made his stage debut at the age of twenty in "As You Like It." He had appeared in many productions in this city and only recently had signed a contract to act in motion pictures. He was a member of the Lambs Club. His wife, two children, his mother and a sister survive. Funeral services were held July 25th at the Campbell Funeral Church.

**ALEX. W. DINGWALL**, familiarly known as "Sandy," the well-known manager, died Saturday night, July 27, at the Post-Graduate Hospital, this city, following an operation. His death came as a surprise to his many friends who, while they knew he had

been ailing for several months, did not know his condition was serious. "Sandy" Dingwall was born in Canada of Scotch parents a little more than sixty years ago and started his business career as a bank clerk in Milwaukee. Later he became dramatic critic of the *Milwaukee Sentinel*. In this capacity he made the acquaintance of the late Jacob Litt, who finally engaged him in a confidential capacity. Litt at that time controlled a number of theatres, and Dingwall became so useful to the manager that he latter sent him to New York to take charge of the Litt interests here, where he became manager of the Broadway Theatre. At that time he was Litt's general manager, and in 1901 became his partner under the firm name of Litt & Dingwall. From the time Dingwall joined Litt up to the latter's death in 1905 he was that manager's right-hand man and had much to do with the choice of plays; in fact, upon Dingwall's decision depended the play's production, so far as Litt was concerned. It was Sandy Dingwall who selected "In Old Kentucky" and made the prediction that it would be a big money-maker. It did prove so and has been running ever since, more than a quarter of a century. After Litt's death Dingwall was associated for a time with the late Joseph Brooks. Dingwall had a narrow escape from death in 1901, when a drug-crazed youth, Robert Hayden Moulton, attempted to shoot May Buckley in a restaurant where she was supping with the manager after the first performance of "The Price of Peace" at the Broadway. The bullets missed Miss Buckley, but Dingwall was wounded in the side. He was taken to the hospital and his death was feared, but he finally recovered. The deceased was a member of the Lambs Club and at one time was president of the Theatrical Bachelor Club. He leaves three sisters and two brothers.

**DIEDRICH KUCK**, who established the first variety theatre in Los Angeles, Cal., died July 24th at his home in New York. He was born in Germany seventy years ago and came to the United States when a boy. After spending several years in the theatrical business in New York he went to Los Angeles, where he established a variety theatre. Later he went to Seattle, Wash., and opened a restaurant, but after several years went back to Los Angeles and engaged in the wine business, in which he became widely known. When he retired he took up his residence in New York. He leaves a son and two daughters. Funeral services were held July 25th at Campbell's Funeral Church, and the remains were cremated at the New York and New Jersey Crematory, Weehawken, N. J.

**EARL HOWELL**, an actor well known in stock and repertoire, died July 18th in Boston, Mass. Death was due to a complication of diseases. Howell, who was about forty-two years of age, was a member of the Charles K. Champlin Company when illness forced him to go to the hospital several weeks ago. He is survived by his wife, Mae McCaskey, who is also well known on the stage.

**ANNIE ARLINE** died suddenly at her home last Saturday night from natural causes. Seven years ago she was married to E. Harry Adler and their act played all the first class houses in this country, England and Australia. When the act returned from Australia a difference of opinion arose and the pair separated and later were divorced. They lived apart for nearly two years, and on June 17th last they were again married. The sudden death of Miss Arline comes as a great shock to her many friends and a terrible experience to Adler, who sailed yesterday as a member of the first contingent of Y. M. C. A. workers who went to France.

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ROEHM & RICHARDS

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WINNERS'

SIGNED WITH  
RUBE BERNSTEIN'S  
FOLLIES OF PLEASURE

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Grown Up Babies

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Direction  
BILLY VAIL

Theatrical  
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Presents

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# FRANCES ST. CLAIRE

Prima Donna—Season 1918

B. F. KAHN STOCK CO.



## ABOUT YOU! AND YOU!! AND YOU!!!

(Continued from page 17)

Charles Meredith has been added to the cast of "Allegiance."

Harry Ashford has been engaged by the Shuberts for "The Blue Pearl."

Marjorie Patterson has replaced Marie Doro in the cast of "Among Those Present."

Ritter Bros. will open a tour of the Loew time on Aug. 12, booked by Levy and Jones.

Dave Green left on Saturday for Cedarhurst, where he will be the guest of Jerome Shay for a few days.

A. W. Britton was one of the incorporators of the Yonkers Theatre Corp., chartered last week in Dover, Del.

Ed. Emerson and Millie De Leon will shortly appear in a new vaudeville act by Elmer Tenley, entitled "Somewhere."

Anita Merlo, formerly of Harris and Merlo, is recovering from a serious surgical operation at the Pacific Hospital, Los Angeles, Cal.

Perce Benton has been engaged by the Shuberts for a prominent role in "The Blue Pearl," in which George Nash is featured, and which opens at the Longacre Aug. 6.

Billy ("Minstrel") Clark has had written for him by James Madison a new first-part routine which he will use in connection with his work as principal comedian with the Al. G. Field's Minstrels the coming season.

Violet Englefield, the English comedienne, who is appearing in "The Passing Show of 1918," will return to England following the conclusion of this revue and resume a stellar role in "The Bad Girl of the Family."

Carney Christie, who played the title role in "Very Good, Eddie" last season, took the part on an hour's notice last week and finished the week with the Aborn Opera Company at Olympic Park, Newark, N. J.

Marjorie Gateson and Ada Mae Weeks, late of the "Fancy Free" company, have been engaged by the Shuberts for their forthcoming musical production, "Miss I Don't Know," book by Rida Johnson Young and score by Augustus Barratt.

Dr. J. Victor Wilson, publicity promoter of the Strand Theatre, has written a war ballad entitled "From Afar," which has been set to music by Oscar Sprescu, also of the Strand forces. "From Afar" will be sung next week at that house.

## BURLESQUE NEWS

(Continued from page 15)

### KAHN CHANGES CAST AT UNION SQUARE; SHOW IS PLEASING

Ben Kahn changed his cast again last week at the Union Square. The new members were Ambark Ali, Pearl Briggs and Elsie Wedde. Frances St. Clair joined the week before.

The show is given in two parts, "Bumpsey and Adolph at Hot Springs," and "The Otuside Inn." Both were capably done, with plenty of comedy and funny situations.

The chorus worked fast and well, making many changes of costumes and assisting greatly in putting the numbers over. The electrical effects were pretty and the numbers well staged by producer Fields.

Ambark Ali was heartily welcomed after a long absence on the road. His eccentric character, his peculiar line of comedy and his tumbling all won favor. Mackey was again seen in his well-known "Dutch" role of Adolph. He worked fast and was very amusing. Both Ali and Mackey held up their comedy parts creditably and worked nicely together.

George Walsh offered several characters

in his usual clever way, doing each as if it were made for him.

James N. Francis pleased in his straight role, handling it to great satisfaction. He stepped out of his character once into a tough part and did it well.

Frances St. Clair is now the prima donna. She is neat and refined, with a slight French accent that lends class to the show. She reads her lines well and renders her numbers pleasingly. Her costumes are pretty.

Elsie Wedde proved a very attractive ingenue. She has plenty of personality and offers her numbers well. Miss Wedde is a singing violinist, and offered a specialty, which more than pleased, as she plays with plenty of feeling.

Little Dixie Dixon was all dash in putting over her numbers, which were endorsed several times. Dixie also wore some pretty dresses. She is very popular with the Square audiences and knows how to please them.

Pearl Briggs, another soubrette with life, ginger and no end of action, put her numbers over with lots of speed. She did well in scenes and convinced her audience that she was able to please them.

The show was one of the fastest seen at the Kahn house in a long time. **SD.**

## B. F. KAHN'S UNION SQUARE THEATRE STOCK BURLESQUE

With All Star Cast

FRANK MACKEY	FRANCIS ST. CLAIR
JAS. X. FRANCIS	ELSIE WEDDIE
AMBARK ALI	DIXIE DIXON
GEO. WALSH	BILLY (GROGAN) SPENCER
BRAD SUTTON	LOUISE PEARSON

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## RAZZLE DAZZLE OF 1918

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NEXT WEEK, GAYETY, BROOKLYN, OPENING AUG. 3

FOLLOWING WEEK, NATIONAL WINTER GARDEN, NEW YORK



# MOTION PICTURES

## INDUSTRY GETS READY FOR 4th LOAN DRIVE

### GREAT ACTIVITIES PLANNED

Arrangements were perfected last week, whereby the picture industry will play a highly important part, in putting over the Fourth Liberty Loan. The drive in the interest of the next loan will start on or about September 28.

Adolph Zukor, who, as chairman of the Liberty Loan Committee of the National Association of the Motion Picture Industry, made a trip to Washington recently for the purpose of conferring with officials of the Treasury Department, regarding the film men's participation in the forthcoming Loan Drive, outlined the plans that will be put into execution by the committee, at a meeting held in New York last week.

These plans were suggested at the Washington conference, and include the production of numerous propaganda films, explaining the purposes of the loan, etc.

The Loan Drive pictures will be made and placed in readiness for exhibition between now and the date set for the beginning of the drive.

The general plan of the films will follow along the lines of the "Swat the Kaiser" picture, which was produced for the last loan by Douglas Fairbanks.

The films will be about three hundred feet in length, and it is planned that each will contain a star of the first magnitude, who will be supported by a first-class cast.

Some three or four thousand prints of each subject will be made from the negatives, and distribution will be made to the various Federal Reserve Districts. All prints will carry an announcement somewhat as follows:

"The U. S. Treasury Dept., in Co-operation with the National Association of the Motion Picture Industry, presents the following plea for Liberty Bonds."

In addition to the short subjects, one, two and five reels will be utilized.

The following companies will be asked to co-operate in addition to the Famous Players: Lasky and Vitagraph, which were represented at the meeting; Goldwyn, Metro, Universal, World, Fox, Select, Pathé, General Film, Mutual and Triangle. The list is intended as a nucleus, and is not final to the exclusion of any other concerns that may desire to lend their assistance.

Among the stars whose names were suggested and endorsed to appear in the Loan Drive pictures are: Enid Bennett, George Beban, Alice Brady, Ethel Barrymore, Irene Castle, Charlie Chaplin, Marguerite Clark, Dorothy Dalton, Mr. and Mrs. Sidney Drew, Douglas Fairbanks, Dustin Farnum, William Farnum, Geraldine Farrar, Elsie Ferguson, Pauline Frederick, Lillian Gish, William S. Hart, Lessee Hayakawa, Alice Joyce, Frank Keenan, Enrico Caruso, Madge Kennedy, Harold Lockwood, Mae Marsh, Mary Miles Minter, Mae Murray, Madame Nazimova, Mabel Normand, Olga Petrova, Mary Pickford, Charles Ray, Wallace Reid, Emily Stevens, Anita Stewart, Edith Storey, Norma Talmadge, Pearl White, Clara Kimball Young, Billie Burke, George M. Cohan, David Warfield, Fred Stone, William Duncan and Earle Williams.

### BLACKTON SELLS HOME

J. Stuart Blackton sold his several hundred acre estate at Oyster Bay this week to F. D. M. Strachan, a wealthy Georgia lumber dealer, for \$300,000. The place is one of the most beautiful in the section, and is located near the home of former President Roosevelt.

### GOVT. WANTS FILM STORIES

A "drive" for stories suitable for war propaganda has been launched by the Advisory Board of Motion Picture Directors, Division of Films, Committee on Public Information. Stories submitted should be written around themes that will prove helpful to the United States and her Allies in the several phases of war work.

Suitable subjects would be those effective in speeding up labor in shipyards, munition plants and other forms of Government work, also stories that would aid Liberty Loan, War Savings Stamps and other campaigns. The pictures will be shown both in this country and in Europe, including both Allied and neutral countries.

Stories having to do with present day conditions in Russia, Italy, Mexico and Central and South America also are desired. Bare plots in brief synopsis form only are required. Contributions should be submitted to James Vincent, secretary, Advisory Board, Division of Films, Times building, New York City.

### MIGHT TAX OFFICIAL FILMS

WASHINGTON, D. C., July 25.—The Commissioner of Internal Revenue has ruled that admissions to exhibitions of pictures given by the Division of the Films of the Committee on Public Information are not taxable. This ruling is made on the grounds that the committee is an authorized governmental agent. There will therefore be no war tax charged on admissions to the second official United States war pictures, "America's Answer," which opens next Monday night at the George M. Cohan Theatre, New York.

### SELECT FIRST STORY

The first story to be filmed by the Associated Pictures, Inc., is an adaptation of one of the best known American novels of the past decade, the author of which has prepared personally the film version.

Louis Joseph Vance, of *Saturday Evening Post* fame, and author of the celebrated Lone Wolf stories, has been retained by Associated Pictures, Inc., in the capacity of production analyst. He will take an active part in the preparation of the first Ince picture, and is now busily engaged in that particular work.

### TITLES TO FIT SIGNS

After consultation with many exhibitors, World Pictures has decided to shorten titles so that they may be displayed in electric signs. The first change made in accordance with the new policy was when the name of Madge Evans' new film was changed from "The Latch String Hangs Out" to "Snug Harbor."

### MAYER AND GORDON COMBINE

Louis B. Mayer has joined interests with Nathaniel H. Gordon in the First National Exhibitors' Circuit of New England. In making this move Mayer has relinquished his interest in Metro and will devote his entire attention to the new combination.

### MARGUERITE CLARK TO MARRY

Marguerite Clark is to marry an army officer, Lieut. H. Palmerton Williams. No definite arrangements have been made regarding the wedding, the date depending upon Lieut. Williams' assignment.

### ROGERS-GOLDWIN FILM UNDER WAY

The first Will Rogers-Goldwyn film, which is being made in opposition to the Fred Stone-Paramount picture, is well under way at the Goldwyn Studios.

### FILM "SATURDAY POST" STORY

The Lewis and Vincent Film Company is now producing a version of a *Saturday Evening Post* story, entitled "The Troop Train," at the Biograph Studios.

## FILM MEN PLAN SUNDAY FILM CAMPAIGN

### TO ENLIST AID OF PUBLIC

In line with the movement that will be inaugurated shortly by film interests, looking toward favorable public sentiment in the matter of legalizing Sabbath picture exhibitions, a meeting of the Sunday Opening Committee was held last Thursday.

Ways and means of handling the campaign were discussed and, after due consideration, definite lines of procedure were decided upon to be carried out in the Fall.

As an indication that the committee means business, Peter J. Schaefer, newly elected president of the Motion Picture Exhibitors' League of America, was designated to attend the meeting of Ohio film showmen, which will be held at Columbus this week.

The chief business of the Ohio meeting will be the launching of a drive that will result in the enactment of legislation permitting Sunday movies in that State. Mr. Schaefer will watch the proceedings, with a view to making recommendations to the New York Committee, regarding the best methods to be pursued in the campaign now in course of preparation.

It is understood that the Sunday Opening Committee will endeavor to legalize the presentation of Sunday picture shows in New York State, after two o'clock in the afternoon. The need of the workingman for Sunday amusements and the changes brought about by war conditions will be emphasized in the campaign.

A recent judicial decision has legalized Sunday film shows in certain sections of Pennsylvania and the Director of Safety of Trenton, N. J., last week recommended to the commissioners of that city a policy of non-interference with Sabbath screen exhibitions.

The members of the Sunday Opening Committee are: Adolph Zukor, chairman; Lee Ochs, William A. Brady, Walter W. Irwin, Pat Powers and Frederick Elliott.

### LONG ESTATE FAVORABLY SETTLED

The estate of Samuel Long, for many years a prominent figure in picture circles, who died recently, has been transferred to the beneficiaries, according to the stipulations of his will, and final settlement of the court, after deductions for debts and taxes had been made, as follows: To his wife, one-half, and to his brothers, William H. and George H. Long, each, one-fourth.

### GOVERNMENT STORES WAR FILMS

The United States Government has decided to preserve all films and propaganda features made during the duration of the war, and to that end has authorized the building of huge fireproof vaults, at tremendous cost. The negatives and proofs of all will be stored in these vaults.

### FIRE DAMAGES FOX OFFICES

KANSAS CITY, Mo., July 27.—Fire which originated in the vault of the Fox Film Company here last Wednesday caused a loss estimated at \$250,000. A lighted cigarette exploded scores of film reels. Flames, leaping fifty feet through the windows, set fire to adjacent buildings.

### MARY McLAREN RE-SIGNED BY U

Mary McLaren, one of the sensational "finds" of screendom, has signed a new contract with Universal, by the terms of which she is to appear in features made by that company under the direction of Ida May Parks, at an increased compensation.

### EMPEY DISCHARGED FROM ARMY

WASHINGTON, D. C., July 27.—Arthur Guy Empey, former sergeant in the British Army, and author of "Over the Top," has been discharged from the United States Army, this action coming within three days after he was commissioned. No reason for the action was given.

Empey, during the brief time he was in the service of this country, bore the commission of a captain and, it was understood, was to be detailed for recruiting work service for the time being.

Empey left this week for California, in the interest of the Government, on business connected with the commission granted him July 16.

The discharge was directed by President Wilson under the provisions of section 9, Act of Congress approved May 18, 1917.

### KEENEY SETS RELEASE DATES

"Out of the Night," a Frank A. Keene production, starring Catherine Calvert, with Herbert Rawlinson, will be released August 11. "Out of the Night" is a romantic love story, with dramatic coloring.

"Marriage," by Guy Bolton, author of "Polly with a Past," will follow "Out of the Night." It deals with the adventurous scheme of two women to retrieve their toppled fortunes and maintain their social standing by cheating at cards.

Keene has recently completed a fourth picture, "The Girl With a Past," by the late Paul Armstrong. Miss Calvert recently appeared in another of Armstrong's stories, "A Romance of the Underworld." All of the Keene productions were directed by James Kirkwood.

### MRS. BUSHMAN GETS DIVORCE

BALTIMORE, July 26.—Mrs. Josephine F. Bushman was granted an absolute divorce from Francis X. Bushman in the Circuit Court of Towson last week. The decree grants Mrs. Bushman \$40,000 alimony and the custody of the five children. Bushman was also ordered to pay the costs of the case and his wife's counsel's fees.

By the terms of the decree the motion picture actor is ordered to pay 5 per cent. interest on the alimony from the date of his alleged abandonment of her. Of the entire amount he must pay \$10,000 at once, \$10,000 within eight months, \$10,000 within fourteen months, and the final \$10,000 within twenty months.

### ROLFE FILM CO. CHARTERED

TRENTON, N. J., July 27.—The N. J. Rolfe Film Company, with Simon M. Seeley as agent, has been granted a charter to maintain and operate motion picture and other kinds of theatres and amusements and manufacture and sell motion picture films. The concern, which will be located at 790 Broad street, Newark, is capitalized at \$25,000. The incorporators are Charles J. Simons, Frank V. Wilkinson and Myrdred Sullivan, all of Newark.

### BEECROFT TO HANDLE DIAMOND

Director Frank P. Donovan, of the Diamond Film Company of New Orleans, left last Saturday after he had completed arrangements with Chester Beecroft for the handling of the entire foreign output of his company. The company will move to New York after the completion in New Orleans of six one-reel comedies.

### NEW PRODUCING CO. FORMED

Frank Hall has formed a new producing company called The Producers' Distributing Company. Pictures will be rented at \$10, \$20 and \$30, under special arrangements. Twelve attractions a year will be handled by the new company.

### JOHNSON STRICKEN WITH FEVER

Martin Johnson, whose motion pictures of cannibals were a feature at the Rivoli Theatre last week, was stricken with tropical fever last Wednesday at the theatre and removed to his home.



## FILM FLASHES

Rolfe Photoplays, of Newark, has been incorporated for \$25,000.

Robert Wolff, of the Kleine Systems sales force, has joined the Marines.

Mollie McConnell has been engaged for Harry Carey's next production.

"The Devil, Bateese," with Monroe Salisbury, will be released August 12th.

Russel E. Smith, publicity man for Betzwood Films, has enlisted in the army.

G. N. Montgomery has been appointed Chicago branch manager for General Film.

Theda Bara is now at work on her latest Fox production, "When a Woman Sins."

Arden Photoplays, a New York concern, has just been incorporated for \$50,000.

Pete Schmidt, publicity man for Paramount-Artcraft, is now on his vacation.

William Franey in "The Pie-Eyed Pipe" is the Nestor Comedy release for August 19.

May Allison has completed "The Return of Mary," under the direction of Wilfred Lucas.

The second of Edith Robert's Bluebird Pictures has been re-titled "The Love Swindle."

Niles Welsh has been signed by Paramount and will be seen in the support of its female stars.

Bessie Love, latest Vitagraph acquisition, will work under the direction of David Smith.

The opening date for "Salome," a Theda Bara super-picture, has been set for September.

Sept. 8 has been set as the release date for "Her Man," which stars Elaine Hammerstein.

Alfred Kapeler has been engaged as leading man for Gladys Leslie in "The Nymph of the Foothills."

Warren W. Lewis has been engaged as assistant to Vivian Moses, select publicity representative.

Montagu Love began work this week on "The Driving Power," under the direction of Oscar Apfel.

Hale Hamilton will play a leading role in "I Walked Jimmy," which Metro will shortly produce.

Whitman Mennett, eastern representative for Jesse Lasky, has returned from a business trip to the West.

Burton King will direct Harry Houdini in B. A. Rolfe productions, with William Hadcock as assistant.

"The Temple of Dusk" is the second picture that Sessue Hayakawa has completed for Haworth Pictures.

Billie Rhodes has been promoted and will in future be starred in full length dramas and comedy dramas.

Joseph Engle, treasurer of Metro, has returned to New York after spending four months on the coast.

Alfred Baboch, assistant director for Metro, has been accepted for service in the Electrical division of the Navy.

Beginning September 1 World Pictures will be booked by the Ascher Brothers in twenty-eight of their houses.

Bert Bracken has finished assembling his latest feature, "Vengeance is Mine," which stars Mitchell Lewis.

Frank Elliot will be seen in support of Mae Murray in a forthcoming production called "The Crimson Stain."

Rita Jollivet will leave shortly for Europe, where she will aid in the exploitation of her film "Lest We Forget."

Muriel Ostriche has been cast for the part of Grace Moran in "The Bluffer," which Travers Vale is directing.

F. R. Martin, temporary branch manager at Omaha for General Film, has been drafted into the National Army.

Harry Morey and Betty Blythe are working on "The King of Diamonds," under the direction of Paul Scardon.

Mabel Normand was fined \$2 in traffic court last week for driving her car on the wrong side of the street.

Bert Lytell's newest picture, "Unexpected Places," is rapidly nearing completion at Metro's West coast studios.

Metro has been granted a charter as one of the corporations affiliated with the National War Savings Committee.

The employees of the Universal Film Company's home office had their annual outing at Donnelly's Grove last Saturday.

A new \$2,000,000 film concern, known as Powers Film Products, has been incorporated and will have offices at 501 5th Ave.

Ferdinand Zecca and L. E. Franconi, of the Pathe forces, have arrived in New York after a three months' stay on the coast.

Montagu Love, Dorothy Green and the company producing "Pirates' Gold," have left for Marblehead, Mass., to film exteriors.

Mme. Nazimova will start West shortly to begin her production of "Ception Shoals," under the direction of Albert Cappellani.

Henri Menessier and John H. Collins have designed the art scenes for Viola Dana's forthcoming production, "Flower of Dusk."

Lieut. Albert Daukman, for three years studio manager for Famous Players, married Rita Krone, a movie actress, last week.

A new propaganda film entitled "The Mailed Fist," with the identical cast of "My Four Years in Germany," has just been completed.

Jacob Strather, porter at the home office, and Louis Anscher, employee at the Seattle office of World Pictures, have joined the colors.

Lillian Walker is at work at the Thanhouser studios on her own production of Louis Anscher's story, "The Embarrassment of Riches."

Taylor Holmes arrived at Triangle's Culver City Studios last week and began work immediately under the direction of Lawrence Window.

The Pioneer Film Company has purchased the World rights to "Wives of Men," a special feature starring Florence Reed and Frank Mills.

"The Girl from Bohemia" is the last of the Irene Castle pictures that will be made for some time to come. It will be released August 25th.

Earle Williams has completed "The Man from Brodney's," adapted from the novel by George Barr McCutcheon and directed by Jack Conway.

Morris Howard Jones, an employee of Jesse L. Lasky, has been committed to Bellevue for observation. He is a sufferer from peculiar mental attacks.

Blanche Sweet has purchased "Told in the Hills," a novel by March Ellis Ryan, which will be one of eight pictures she will make for Harry Carson.

Ed. F. Shue, operator at the home office of World Pictures, has invented a device which cleans films of dirt and oil while they are being re-wound.

Ruth Stonehouse has been engaged by B. Rolfe for the forthcoming Houdini productions. Margaret Marsh has also been engaged for the same picture.

Doris Kenyon left on a vacation for Kentville, N. S., last week after having completed the second of her De Luxe Pictures, "The Inn of the Blue Moon."

Mabel Withe has been engaged by the Frohman Amusement Company to appear in a picture opposite Jack Sherrill. The story is by a well known magazine writer.

W. W. Hodgkinson, Inc., will release their new brand of Plaza Pictures shortly. Anita King, in "Petticoats and Politics," will be released on August 9th and "Angel Child" September 9th.

Ray Hall, supervising editor of the Screen Telegram, is now with the film division of the Committee on Public Information. Terry Ramsay, publicity director, has assumed Hall's duties in addition to his present work.

Samuel Long, the motion picture promoter who died July 28th, 1915, left a net estate of \$479,044, according to the Transfer Tax Appraiser's report, just filed in the Surrogate's Court. The widow receives one-half of the estate and the remainder is divided equally between two brothers of the deceased.

Goldwyn will release the following pictures under its new Star Series. "The Turn of the Wheel" begins the series on September 2. Mabel Normand in "Peck's Bad Girl" comes September 9; Tom Moore in his first Goldwyn starring vehicle, "Just for To-night," follows on September 16, while Madge Kennedy in "The Kingdom of Youth" on September 23, and Rex Beach's story, "Laughing Bill Hyde," on September 30, complete the month's issues. Mae Marsh in "Hidden Fires" is the sixth listed and begins the month of October with releases on the second.

**BLACKTON FILMS WAR PLAY**  
In conjunction with the British-Canadian Recruiting Mission, J. Stuart Blackton has begun the filming of the war play, "Getting Together." Herbert Rawlinson and Sylvia Breamer are featured in the production.

## FEATURE FILM REVIEWS

### "OUT OF THE NIGHT"

Produced by Frank A. Keeney. Six Reels.

Cast

Rosalie Lane.....Catherine Calvert  
Bob Storow.....Herbert Rawlinson  
Richard Storow.....Frederick Esmelton  
Henry Treadwell.....Emmett King  
Ralph Evans.....Harry C. Meyers  
Adelaide Storow.....Ida Darling  
Midge Douling.....Bessie Stinson  
Elsie Storow.....Eldon Stuart  
Jim Nash.....Harry Lee  
Cashier.....Dan Malloy  
Trustees of Magdalene Home.....Barney Gilmore  
William Jerald  
Thomas Brooke

Story—Dramatic. By E. Lloyd Sheldon. Directed by James Kirkwood. Featuring Catheline Calvert.

Remarks

The powers that be are following a wise course when they confine the activities of Miss Calvert to the underworld, for rarely has a dramatic actress been seen to such advantage in that sphere as the star in question.

The theme of the story is, of course, somewhat favored, for purposes of creating additional interest. Nevertheless the melodramatic element has not been exaggerated and hence the story retains interest and continuity to the end.

Rosalie is a woman of the streets and is selected by Ralph Evans to pose for the picture he is painting for the Magdalene Home.

On her way home from the studio one evening she meets Bob Storow. When she learns where the picture is to go she refuses to have it hung there and confronts Treadwell, in whose mills she worked, telling him of her life and the reason for her going on the streets. Storow then agrees to take her into his home as governess for his little girl. Rosalie also takes one of her friends to the Storows as a maid and they both agree to go straight. Bob Storow returns home and soon falls in love with Rosalie, who rejects him on account of her past. Bob's father violently objects to the marriage. Rosalie writes a confession and slips it under Bob's door, but it never reaches him.

Then Rosalie learns that it was the elder Storow who refused her money to bury her young sister and she declares she will marry his son for spite. Then she finds out that her confession never reached Bob and she leaves the house in despair, but Bob follows and brings her back. He tells her he knew all about her from the first time they met.

Miss Calvert does some very good acting in this picture in the role of Rosalie Lane, and Herbert Rawlinson, as the leading man, must also come in for considerable credit. The supporting cast is well chosen and the direction skillfully handled by James Kirkwood.

Box Office Value

Three days.

### "A GENTLEMAN'S AGREEMENT"

Vitagraph. Five Reels.

Cast

Allen Spargo.....Alfred Whitman  
Theresa Kane.....Nell Shipman  
Lemuel Antree.....Juan de la Cruze  
Prof. Kane.....Jake Abraham  
Mrs. Kane.....Hattie Burkirk  
Jerry Pitkin.....Jack Wetherby  
Manager of Wild Dog Mine.....Al Garcia

Story—Dramatic. By Wallace Irwin. Directed by David Smith. Featuring Alfred Whitman and Nell Shipman.

Remarks

The story, though coming from the pen of a famous short story writer, is by no means entirely suited to moving pictures. Added to its shortcomings are errors in direction and the lack of continuity, so flagrant at times.

The story harps on the theme that the savior of one's life is the master of one's destiny. A mining engineer leaves for the West, after bidding good-by to his fiancée, the daughter of a professor. The latter has a wealthy assistant, who is desperately in love with the same girl. The mining engineer meets with an accident and one of the girls in the town nurses him back to health. In her desire to force his love she destroys letters coming to him from his sweetheart. The engineer then makes a trip East, and while homeward bound, saves the life of the professor's assistant, who has been accepted by the girl because she supposes that the engineer has been killed in the accident. A meeting between the old sweethearts occurs and the professor's assistant, who is a firm believer in the above mentioned law, commits suicide, so that he may not stand in the way of true love.

At no time does the picture reach any thrilling heights; in fact, it has a tendency to lag. To those few who like this slow romance the picture will probably appeal. But to the great many who like something that has a tincture of excitement "A Gentleman's Agreement" holds little attraction.

The acting and casting are satisfactory, as is also the photography.

Box Office Value

One day.

### "FEDORA"

Paramount. Five Reels.

Cast

Princess Fedora.....Pauline Frederick  
Gretch.....Alfred Hickman  
Loris Ipanoff.....Jere Austin  
Gen. Zariakene.....W. L. Abington  
Count Vladimir Androevitch.....Wilhelm Merkyll

Story—Dramatic. Adapted by Charles Whitaker from Victorien Sardou's play of the same name. Directed by Edward Jose. Featuring Pauline Frederick.

Remarks

Pauline Frederick, gorgeously gowned, makes a stunning impression in this picture, which is the best of her recent releases. The story, written by a famous playwright, is adapted from a play and opera which have already been made famous and the moving picture version is so handled as to turn out to be a credit to both the producing firm and the author.

The story is laid amidst the intrigues of the Russian court. Vladimir, son of a police officer, is killed by Ipanoff, because the latter has found him in the company of his wife. Vladimir's fiancée, the Princess Fedora, vows vengeance, ignorant of the real reason for the assassination. She follows Ipanoff to Paris, where she entangles him in her meshes. But love is fast dawning and when Ipanoff tells her his reason for having killed Vladimir her love becomes a certainty. But her purpose in Paris was to influence Ipanoff to return to Russia and her progress has been reported to Russian officials. A mutual friend discovers that she has spied on Ipanoff and notifies Ipanoff, who, in a fit of rage, almost kills her. She is just about to commit suicide when Ipanoff repents.

The picture is powerfully presented and Miss Frederick is a delight. Her portrayal of the title role is a credit to her dramatic talents.

Sharing honors with the star is Jere Austin, as Ipanoff, who has never been seen to better advantage. The direction of the picture and the continuity were at times seriously at fault, but the acting and the story made them appear insignificant.

Box Office Value

Three days.

### "BEYOND THE SHADOWS"

Triangle. Five Reels.

Cast

Jean Du Bois.....William Desmond  
Leon Du Bois.....Graham Pette  
Horace Du Bois.....Ed Brady  
Santel.....Hugh Sutherland  
Semcoe Charlie.....Hert Apling  
Black Fagan.....Her Lewis  
Father Wyatt.....John Wild  
Du Longpre.....John Lince  
Eleanor Wyatt.....Josie Sedgwick  
Mrs. Du Bois.....Alberta Lee

Story—Dramatic. By Ralph Westfall. Directed by J. W. McLaughlin. Featuring William Desmond.

Remarks

William Desmond hasn't been in the great northwest for many a day, but his presence there in this picture is only indicative of his versatility. With proper exploitation Desmond could easily become one of the leading screen stars, and he would be more deserving of the place than many of the accepted favorites.

The story surrounds the attempt of Jean Du Bois to be a free trader in the Canadian northwest, despite the brutal opposition of one Fagan. An Indian kills Fagan and the deed is laid to Du Bois. Horace, who is a brother of Jean, although unknown to the latter, comes to take Fagan's place and to get Jean. His wife, who has been ordered to pose as his daughter, falls in love with Jean, and, strange to say, the author and producer have had the courage to end the story in a logical way. Jean discovers that Horace is his brother and the girl his wife and bids them God speed, after the feud has already been settled in an exciting encounter. Desmond lends thrill after thrill to his portrayal of Jean and some of the close-ups are as impressive as those of stars who have more regular features than he. The rest of the cast is well chosen and lends the star proper support.

Box Office Value

Two days.

### DR. LEISER LEFT ACTORS \$5,000

By the recently discovered will of Dr. Oscar M. Leiser the Actors' Fund of America receives the sum of \$5,000, a bequest which came as a surprise, as the physician was supposed to have died intestate. Dr. Leiser, who was a member of the Lambs Club, died suddenly in the clubhouse just after he had received the appointment of captain in the United States Medical Corps. He was an intimate associate of many members and was affectionately known in the profession as the "actors' doctor." The remainder of his estate was left to relatives and friends.



## REVIEWS OF VAUDEVILLE SHOWS

(Continued from pages 7-8-25)

## JEFFERSON

A change in the merit of the bill was obvious this week, and it is to be hoped that the same grade of entertainment will be retained at this theatre, both for the sake of the management and for the general public.

Sadie Fondelier, in a costume appropriate to the weather, opened the bill with some stunts on the wire which were well liked.

Miller and Capman, two capable male dancers, scored a good sized hit with their line of eccentric dances. They open with a popular number, but confine the rest of their act to stepping. An imitation of Fred Stone's lariat dance by one of the boys is followed by an eccentric dance by the other. For a closing number a dance by both is used and their talents in this direction were well appreciated by the audience.

Deena Cooper and company presented their dramatic playlet, "The Confession," in the next spot. The plot of the sketch deals with the efforts of the wife of an innocent man, who has been condemned for murder, to get a confession out of the guilty party, to whose apartment she goes. The woman knows that this man's greatest weakness is his love for women, and she leads him to believe that she can only bestow her love on the man who is guilty of the murder. He readily confesses, and it is then that a detective comes from behind the curtain. The assassin succeeds in getting the upper hand for a time, and in the end commits suicide. The players, who are well cast, put a punch in their lines, and succeed in creating a dramatic tenseness by the force of their acting.

William and Blaney, one dressed as a boy, carry a regular line of songs and dances. Neither of them can sing, but they are dancers of fair abilities.

Harry Thomson is still going strong with his monologue of impressions in court. Thomson is gifted for, despite his age, he puts his talk over with more punch than does many a youngster. Even the staleness of some of his gags is forgotten because of his excellent manner of delivery.

The Makerenka Duo, soprano and baritone, scored the hit of the bill with their repertoire of songs. The natural harmony that Russian folk songs afford is fully taken advantage of by this couple, with the result that, although the songs were unfamiliar to a large majority of people who attend the Jefferson, they met with as good a hand as that accorded to the best of popular numbers. They open with a folk song, and then the male member of the team pulls some gags, and sings a published number. He is joined by his partner, who weaves two operatic arias together and, in unison, they sing a popular ballad. For a closing number another Russian song is used. The girl bears the burden of the act, but the man must be commended for the fine harmonies that are created. His stage presence, however, is too indifferent, and he should abandon the carelessness of his manner.

Mack and Paglia, the former playing straight for his partner, an Italian comedian, evoked many laughs with their cross-fire talk. The gags and antics are of the right sort and created many laughs. For the close they sang a patriotic number, which won them a good hand.

Carone and Farnum, in the make-up of clowns, performed acrobatic tricks that tested their skill to the utmost. Both are skilled in this particular line and, despite the difficulty of their feats, they were performed with the greatest ease. The matinee audience stayed to the very close of their act and were well rewarded for their patience.

"Mothers of Liberty" was the feature film. H. S. K.

## STAGE WOMEN OPEN REST HOUSE

The Stage Women's War Relief will open a rest house at 251 Lexington avenue on Aug. 4. The service house will be operated solely for the benefit of men in uniform.

## FIFTY-EIGHTH STREET

(Last Half)

The show was opened by the Moore Hawaiian Trio, two men and a girl, in the usual Hawaiian act, which starts off with a lot of jazz music, followed by several solos, vocal and instrumental, more double numbers, and then a poorly done "hula-hula" for a finish.

Shapiro and Lemonier, blackface comedians, held the second spot. The boys were well liked and scored a large sized hit. One of them plays the piano and gets several laughs out of some bits of business. The last number was the best liked of all and earned them an encore.

Minerva Courtney and company, in a western comedy, was third. The act is full of hokum, handled in an expert manner by the company. The audience liked it immensely. A girl from Chicago has been willed \$7,000, on condition that she marry a westerner by the name of Bob Bulger. She travels across the country to find him, and succeeds, after many amusing adventures. He turns out to be a young man whom she had already met and fallen in love with. So, all ends well.

Moore and West followed them with a singing and comedy act, which starts with a comedy quarrel between the two, man and wife. The woman calls him down and gives him a scolding, which lasts about five minutes. She then goes into a nearby store to buy a dress and he goes in to buy a drink. Some more comedy follows and they close with a double musical number, during which he plays a ridiculously small instrument. The woman sings well.

Finley and Hill, in a musical act, come next. They will be further reviewed under the head of "New Acts."

Al. B. White, singing comedian, was on in number six. White's start was slow, but he soon had his audience with him and scored a large hit. He starts off with a song and follows with some good comedy remarks, mainly relative to the draft. Several vocal selections, including a ballad, and more comedy, compose the act.

Frank Andrews and company closed. The act is a scientific demonstration of the wonderful properties of liquid air.

S. K.

## EIGHTY-FIRST STREET

(Last Half)

The bill opened with the dancing act offered by Bert and Lottie Weston, both of whom are steppers of ability. The girl does soft shoe dancing, while Bert is a capable tumbler. They close with a regimantal number that won them a good hand.

Gene Mason and Fay Cole are carrying a very mediocre act. They open with some "get acquainted" chatter, and then evoke some laughs by their antics surrounding his attempt to kiss her. Then follow some popular numbers that do not get across, not because of the selections, but because neither of them can sing.

D'Avigneau's Imperial Duo, two Chinamen, one a pianist and the other a baritone, scored a fair sized hit with their repertoire of songs. An appropriate setting is used and they open with the baritone singing a popular selection to the accompaniment of the pianist. The baritone then sings the "Prologue from Pagliacci" in fine voice, after which the pianist plays an Oriental interpretation of a published number and sings a popular number relating to his native land. Another popular selection by the baritone brought the turn to a close.

The Hippodrome Four look like the natural successors to the Avon Comedy Four. These four boys form a rare combination of harmony and humor that was well appreciated by the audience. They open with some comedy antics, after which the various members sing popular numbers in excellent style. The Hebrew comedian is one of the bets that has graced vaudeville for some time, and easily scored individual honors.

Alfred Camarota and Mary Eaton, assisted by a corps de ballet, closed the show in a dance revue which is fully reviewed under New Acts.

H. S. K.

## McVICKERS

(Chicago)

Hall and Guilda started proceedings with various dances, offered individually and as combinations. The woman proved an exceptionally artistic toe dancer, while the male member displayed knowledge of the sailor hornpipe. They form a fast dancing couple and were well received.

Jack Goldie, blackface comedian, found it hard going with his stories; but when he got down to action and presented his piano playing and whistling, he scored the hit of the program.

Lorimer Hudson and company offered cycle riding, in which two men and two women partake. The girls are hard workers and excellent riders. The comedian is an expert on wheels and his comedy is of the laughable caliber. The act is showy and worth while.

Lieutenant Hewett, an American in the French Legion, twice wounded and sent home, told a graphic story of the battles "over there." Hewett's speech was stirring and the entire house was attentive. He was loudly applauded.

Emmons and Colvin were next in line for honors with their syncopated harmony. They possess splendid voices and, incidentally, fell into the good graces of the house at the start.

Florence Henry and company presented "The Scout," in which a juvenile comes in for recognition. This youngster handed the house many a good laugh and was ably assisted by the man and woman in the cast.

Browning and Davison, blackface comedians, won many a hearty laugh on their rapid cross-fire talk. The comedian is truly comical and was admirably supported by his straight partner.

"Charmed," a miniature musical comedy, closed the performance, presenting a combination of good singing voices in which the combined efforts of eight women and two men are very successfully used.

H. F. R.

## MAJESTIC

(Chicago)

Three Kitaro Brothers presented a cleverly arranged exhibition of foot juggling, balancing and water spinning. They are fast workers and offer their routine in showmanship style.

Kharnum Hails, as the famous Persian pianist. But his offering ranks with other classical players that have been viewed here on numerous occasions. He offered the octave march and "Lucia," receiving gracious applause.

Tom Martin and Company offered "The Regular Business Man," which has been seen here prior to this visit. It is an enjoyable vehicle, full of good humorous situations and well acted.

Eddie Foyer gave an impression of his experiences in a three-cent New York restaurant which secured plenty of applause and likewise laughter. He then recited "Dangerous Dan McGrew," and upon request offered "The Face on the Bar Room Floor."

Liora Hoffman is one of the sweetest voiced prima donnas that have ever visited this vicinity. Her voice displays culture and is of wide range, but not alone is she endowed with voice. She has a pleasing personality, is agile and graceful, and her enunciation is distinct and clear. Her classical selections made a decided impression.

Lucille Cavanaugh returns with the offering she presented last season.

Jack Rose and Mike Bernard took the house by storm, mostly due to Rose and his nutty antics. He secured a great deal of laughter out of the fact that he had been called for military service, and pulled some right good puns regarding his future as a soldier.

James Dutton and Company closed the performance with a clever display of horsemanship in which Dutton is assisted by two girls. His stock is in excellent condition and makes a smashing appearance.

## NEW ACTS

(Continued from page 9)

## CAMAROTA AND EATON

Theatre—Eighty-first Street.

Style—Dancing.

Time—Fourteen minutes.

Setting—Full stage.

Alfred Camarota and Mary Eaton, assisted by six dancing girls and with J. Tressi as musical director, are offering a dance revue that has more defects than merit. All the quality that the act contains is due to Mary Eaton, a dancer who has a career in store for her.

The girls open the act with a Spanish dance that is of little worth, even though Camarota himself takes part. Miss Eaton then dances a polka in the best of style, and the chorus dances a Neopolitan dance in fair fashion, while Miss Eaton is followed by Camarota in some short dances. After that they dance together. They close with a patriotic spectacle which is well staged and shows America coming to the rescue of the other allied nations.

Miss Eaton's dances, as they now stand, would be hard to improve upon, but the rest of the dances, except the last, ought to be staged differently. The chorus numbers need to be fixed up so that they contain a little more life and, as for Camarota, he displays no extraordinary ability.

H. S. K.

## FINLEY AND HILL

Theatre—Fifty-eighth Street.

Style—Musical.

Time—Twenty minutes.

Setting—In three.

The act carries three people, one of them dressed as a stage hand, and opens when a voice off stage is heard singing part of the tenor aria from "Pagliacci." The pianist then walks on, and finishes the strain. He then plays a selection. The woman comes on also and sings a number, then exits to make a change.

The pianist then tries to get over some talk about asking for applause which is not in the least bit funny and very weak. The stage hand then comes on and starts to take off the piano. Some talk between him and the pianist follows, the latter finally inducing the former to sing a song. He sings a chatter chorus also, and gets across some Italian dialect gags. A double version of "Poor Butterfly" by the woman and the stage hand closes.

The stage hand has an excellent voice and uses it to good advantage.

S. K.

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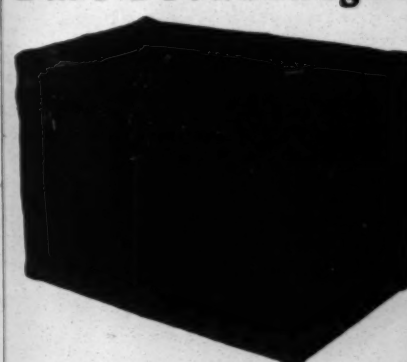
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